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The Society of American Fight Directors

Fall 2011

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The Society of American Fight Directors

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THE FIGHTMASTER

THE JOURNAL OF THE SOCIETY OF AMERICAN FIGHT DIRECTORS

FEATURED ARTICLES

ERIK FREDRICKSEN INTERVIEW
CHRISTOPHER DUVAL

THE CHALLENGES OF SPACE AND SAFETY
PAUL RAY & JOY WALKER

**THE GRAND GUIGNOL'S
RELEVANCE IN TODAY'S THEATRE**
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**WATERCOLORS, WARFARE
AND THE 1796 CAVALRY SABER**
CHARLES CONWELL

STORIES FROM AN ACTOR COMBATANT
MICHAEL POLAK

HOW TO CUT
HUGH KNIGHT

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EDITORIAL

S P E A K I N G



As we head toward the end of another year, I would like to reflect on the successes and challenges faced over the past few months and look ahead to the future aims of this publication. *The Fight Master* staff has been working very hard with the Governing Body of the SAFD to expand and enhance this magazine's quality and efficiency. These efforts have resulted in some great achievements and have also brought out increased clarity pertaining to our underlying purpose and place in the larger stage combat community. While the majority of our efforts have remained internal, the effects of our work have begun to show some results worth noting.

One of our major accomplishments has been to increase the cost efficiency of *The Fight Master* through limiting excess copies being distributed to the higher ranks of the organization. In the past, up to three or four copies of each issue were sent to certified teachers, fight directors, and fight masters without their request. By eliminating the excess, and with the cooperation and understanding of these membership ranks, we have been able to reduce upwards of 350 copies per issue, along with the postage needed to distribute those multiple copies. With economic times being as difficult as they are, the cost efficiency of *The Fight Master* is a primary concern which we will continue to address.

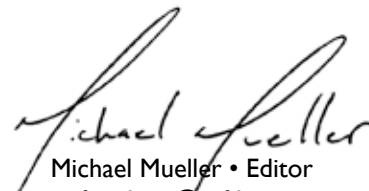
Another concern we have been focusing on has been broadening our readership. We are pleased to announce that *The Fight Master* is now officially registered with EBSCO Publishing for inclusion in their *International Bibliography of Theatre & Dance™ with Full Text* database. Partnering with EBSCO provides the opportunity to increase subscriptions, drive web traffic to the SAFD website, and enhance the overall brand recognition of the SAFD and *The Fight Master*. Additionally, "EBSCO databases will give [our] content global online exposure, with over 90% of libraries worldwide in college, university, institutional, and public settings holding subscriptions to an EBSCO database" (EBSCO Publishing). It is through collaborations like this that *The Fight Master* will continue to increase in value as a vital reference and research tool for the academic and global stage combat communities.

Increasing our value has also driven our continued efforts to digitally archive and upload back issues to the SAFD website and the EBSCO Publishing database. Unfortunately, this has been a very slow process, causing frustration for everyone involved. I apologize that this project has not been completed; however, my hope is that by this time next year, we will have an archive for the membership to utilize through the SAFD website. This is a large goal, given where we are currently, but with all the support and tireless labor of volunteers helping scan and locate lost issues, I'm confident that this project will be completed by the end of 2012.

The last area I would like to bring to your attention is perhaps the most important. For years, since the inception of *The Fight Master*, contributors have offered their time, talent, research, and hard work voluntarily for the benefit of this publication. No words can adequately express how grateful SAFD members, the organization, or the global stage combat community are for this level of generosity and contribution. That is why our next step needs to be focused on finding the resources to compensate our contributors. If we are to continue to stay in the forefront of stage violence research and expand our impact on the larger theatre community, then we need to stop taking our contributors' efforts for granted and start finding ways to be more competitive with other professional publications. Offering small incentives will increase the competitiveness of the material being submitted, bring in more insight from scholars, theatre practitioners, and historians outside of our membership, and finally provide our valued contributors with something more than our gratitude.

The options available for offering compensation are still being researched, but this is something I feel very strongly about and will continue to pursue with the Governing Body in the coming months. Unlike the digital archives, I cannot put an implementation date on an offering of compensation. With the times being as economically challenging as they are, I'm sure you can understand why I am unable to do this; however, I will continue to keep you posted on events as they progress.

Now that the internal policies and procedures are becoming more established, *The Fight Master* staff is ready to look toward larger goals for the publication. We ask for your continued patience, support, and feedback while we continue forward with our mission to synthesize the knowledge and experience of professional fight choreographers, stage combat educators, academic scholars, historians, and performers into one resource devoted to exploring the intricacies of staged violence in both film and theatre.


Michael Mueller • Editor
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Visit the website for The Society of American Fight Directors at www.safd.org.

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ON THE COVER

Evin Anderson (foreground) as Bo takes a big punch from Will Dalley (background) as Will in Bus Stop by William Inge, presented by the Vokes Players, Wayland, Massachusetts. Directed by Gordon Ellis, Fight Direction by Chris Cardoni (SAFD Friend).

Photo by Terry Anderson.

SUBMISSION GUIDELINES

Editorial and graphic content featured in *The Fight Master* is the product of contributions from SAFD members of all levels as well as from the global stage combat community. Participation is greatly encouraged and submissions are accepted on a rolling basis, with deadlines for the Fall and Spring editions occurring on June 1 and January 1 respectively. For submissions by traditional mail, please send a shipping address request by email.

ARTICLES

Submitted material will be edited for clarity and length with the assistance and approval of the author. Articles should include a short biography 150 words or less, as well as contact information. By submitting material to *The Fight Master*, it is assumed the author agrees the following:

- All submissions are subject to editorial discretion
- All work submitted is assumed to be the original work of the author, and *The Fight Master* will not assume any of the author's copyright liabilities and publication rights.
- Submissions must include any and all necessary supporting documentation (bibliographies, etc.)
- Before publication, author must approve all changes beyond grammar and conventions
- Submissions must be written in a clear and professional manner
- No submissions defaming individuals by name will be published
- Authors are assumed to be working toward the betterment of the SAFD and, thus, will not be paid for submissions

Please forward submissions and questions to:
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GRAPHICS

Both digital and traditional photographs are accepted; however, resolution will play a factor in where, or if an image is used. All photos should be accompanied by the names of the performers w/ roles (if fewer than five are pictured), photographer, play, playwright, fight director, theatre company, and year of performance. Without this information, we can not give proper credit to the contributors and the picture will not be used.

- Traditional images/negatives submitted by mail should be sent in an envelope clearly labeled "Photos - Do Not Bend," with larger photos secured between cardboard or foam core. Submissions should also include a return self-addressed, stamped envelope.
- Digital images must be submitted in an uncompressed format (RAW, TIFF, PNG or TGA) on a CD or DVD if possible. Images that have been reduced in size to send by email will also be considered as long as a larger version exists that can be requested later. Please do NOT crop or alter photos. Touch-ups and color correction will be performed as needed.

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Christopher DuVal is a Certified Teacher with the SAFD and an Assistant Professor of Theatre at the University of Idaho teaching movement, voice, and acting styles. He has been a guest instructor and fight director at many colleges and universities throughout the west. As an actor and fight director, Christopher's work has also been seen at such regional theatres as South Coast Repertory, Sacramento Theatre Company, Laguna Playhouse, Shakespeare Orange County, Utah Shakespeare Festival, Syracuse Stage, John Anson Ford Theatre, Will Geer Theatre, Riverside Civic Light Opera, Dallas Theatre Center, and on a Caribbean cruise. Most recently, Chris was a company member at the Oregon Shakespeare Festival for eleven seasons.



Hugh Knight has spent most of his lifetime studying martial arts. He started with traditional Japanese swordsmanship and jujitsu, then moved on to karate. He also spent more than twenty years practicing fully armored reenactment combat. In 1995 he started his first serious work with a medieval fight book, and from then on he has been focused on practicing, interpreting and teaching historical combat. He is the founder and head instructor of a school called Die Schlachtschule or "The School of Battle" located in Burbank, CA that teaches medieval combat of the Liechtenauer School, and is the author of nine books and many articles on historical European martial arts. In addition to his martial efforts, Hugh is a licensed falconer and courses sight hounds.



Michael Mueller is in his second year of the MFA in Performance Pedagogy program at the University of Pittsburgh. He is a Certified Teacher and Advanced Actor Combatant with the Society of American Fight Directors (SAFD), an instructor with Revenge Arts, and member of SAG, AEA, Fight Directors Canada, Nordic Stage Fight Society, the British Academy of Stage and Screen Combat, and British Academy of Dramatic Combat. His work as an actor, director, choreographer, and educator has taken him into regional theatres and schools around the United States. Michael's most recent choreography credits include *Antony & Cleopatra* for Pittsburgh Irish and Classical Theater and *Sweeney Todd* for the University of Pittsburgh.



Michael Polak is recognized as an Associate Instructor with Dueling Arts International. He has worked in New York and through out the regions as a professional actor, director, fight director, and teacher. He has performed off Broadway at the Mint Theatre and taught combat for two years at the Shakespeare Lab at the Public Theatre. Regional credits include: Pioneer Theatre Company, Chicago Shakespeare, ACT, Delaware Theater Company, Philadelphia Theatre Company, The Shakespeare Theatre, Hartford Stage, and the Cape Playhouse to name a few. Michael received his MFA from Penn State University and BA from the California State University at Fullerton.



AAC **Paul Ray** is a classically trained actor and fight specialist, whose passion is developing, choreographing, and teaching stage combat. He brings to the work fifteen years of performance, production, and combat experience; multiple training workshops; and teaching experience. He is an Advanced Actor Combatant with the SAFD, and graduated in 1997 with a BFA in Acting from Cornish College of the Arts. Paul is proficient in all eight disciplines of SAFD-approved combat weapon forms. He lives and works in Seattle, Washington. Paul will be releasing his website, www.doubl-edgarts.com in the near future, but can be reached at paully247@yahoo.com.

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STORIES FROM AN ACTOR/COMBATANT:

How Stage Combat Helped Me Book Work

By Michael Polak

So there I was, recognized “proficient” in numerous weapons, degrees from college in hand and recently relocated to a city that had opportunities to do both theatre and film. I was eager, enthusiastic, and hungry for work, hoping to use my skills as not only an actor, but also an actor/combatant. Now what? How could I use my stage combat experience to help ascertain employment? When I did “book” a show with stage violence, how should I prepare myself? What should I know about working with Fight Directors? What could I do when prospects were disheartening? We work in a profession that has no set rules for success, and elements out of our control, such as timing, luck and “who you know,” all factor into how a career takes shape. Perseverance, creativity, dedication, and hard work frequently pay off and can lead to great achievements. With that in mind, here are some things I learned as I set forth on my artistic path as an actor/combatant.

BE PRO-ACTIVE

Stage combat training is a special skill that can be marketed. Look through the seasons of regional theatres and Shakespeare festivals. Search for shows that have a cornucopia of violence: *Macbeth*, *Romeo and Juliet*, and *The Three Musketeers*, for example. Many classical or Shakespearean plays require violence; however, actor/combatants should also educate themselves on shows requiring contemporary violence, such as *The Lieutenant of Inishmore*, *A Streetcar Named Desire*, or *True West*. Through being aware of the plays and playwrights that provide opportunities for violence, actor/combatants exponentially increase their ability to market themselves for the right projects.

Theatrical representation is another asset in an actor's ability to market themselves; however, a professional performer should create his or her own opportunities, in addition to any obtained through representation. Taking stage combat workshops with fight directors who choreograph professional shows can be a great opportunity for actor/combatants. Besides improving skills, actor/combatants have an opportunity to make professional connections that may result in future employment. When I lived in San Francisco, for example, I researched the stage combat workshops in the area and who was teaching them. It so happened that Gregory Hoffman, who, at that time, was the Fight Director for numerous equity houses in the Bay area, was also teaching stage combat workshops. I enrolled in numerous workshops with Gregory and subsequently established a strong working relationship with him. When shows in the area were looking for actors with stage combat experience, and Gregory was the Fight Director, I always received an audition. As a matter of fact, I ended up booking the title role in *Henry IV parts 1 & 2* at San Francisco Shakespeare and Arundel in *Edward II* at the American Conservatory Theatre, where I also served as Fight Captain. Both of these were under equity contracts and my professional relationship with the Fight Director helped legitimize me to the casting directors. Subsequently, I worked with the Director of *Edward II* on two other occasions, including Tybalt in *Romeo & Juliet* at Chicago Shakespeare. These opportunities may never have been presented if I had not sought out and taken these stage combat workshops.

BE PREPARED

Once a show has been booked, besides working on the script in terms of character, it's also important to scour the text

for any and all types of stage violence. Consider the dialogue that occurs in those scenes and how it may give clues to the specificity of the violence. Following the design presentation for the show, which usually occurs during the first rehearsal, how does the information enable actors to commit to the violence in the scene(s)? Examine not only the weapons being used, but the costumes, props, set design, and lighting. I have found it immensely beneficial to have my rehearsal attire resemble my costume as best it can, in particular the foot wear. This is a common practice during rehearsal, and professional theatres are well equipped to assist in these endeavors. Doing this has always better prepared me for the transition to the dress, tech, and opening of a show. I have witnessed fights come to a screeching halt during the dress/tech process due to an actor's lack of preparatory measures. While this preparation may not be entirely in the actor's control, every effort should be made by the actor to avoid being the cause of a delay in the production process. No matter how long the duration of the assault, it is important to be able to move safely and effectively without concerns of slippery boots, tight pants, or loose wigs. If these issues are addressed early in the rehearsal process, there is a higher probability of a truthful, dynamic, and vibrant fight.

Remember to review stage combat techniques as well: footwork, parries, terminology, and any specific moves that may be useful. Ironically, I have found this to be the most beneficial in shows that have limited, or moments of covert stage violence: a push, pull, grab, or shove, moments that wouldn't necessarily call for a fight director. In a production of *A Midsummer Night's Dream*, in which I was cast as Lysander, the Director, knowing of my stage combat background, asked me to come up with a few moves of basic choreography between Demetrius and Lysander in the opening scene. Having noted that this opening exchange may allow for a moment of physical mayhem, I was prepared for such an occasion and was able to incorporate the Director's request with ease. Ideally, a fight choreographer would handle this sort of work, however when one isn't being utilized, actors may be called upon to contribute. It is just this sort of occasion that requires training and preparation to take advantage of this opportunity. Being an equity actor and at a LORT theatre, I was also compensated accordingly.

Rehearsal periods are also becoming shorter, and thus actors must be more physically aware of fight needs. Three to four weeks is now the normal time frame designated for

rehearsing a show, although I worked on a production of *Dracula* that only rehearsed for two weeks. Often the fight director has a limited amount of time to work on the fight(s). Part of the actor/combatant's job is to be physically ready for the task at hand from the first day of rehearsal. Whether it involves unarmed or rapier and dagger, know what the body needs to succeed during the rehearsal period and the run of the show. This doesn't mean that an actor needs to have ripped abs, but he should make sure that a lack of physical conditioning doesn't restrict character options. I have worked with actors who have been cast specifically for their larger body type, among other things, but who had physically prepared themselves for the stage violence they knew would be demanded of them (a person playing Falstaff or Sir Toby Belch will often fall into this category). I've also worked with actors considered to have a thin physique, but who dedicated no time to preparing themselves for the physical responsibilities of their role. In the second scenario, the lack of preparation by the actor, not their size or weight, had a direct effect on the quality of the scene with the stage combat. In particular I have found yoga to be immensely beneficial with regards to flexibility, swimming, running, or elliptical machines for endurance work, and some form of resistance training to improve strength. Again, you do not need to train as if you are entering an Iron Man competition; however, a realistic assessment of your physical condition and the demands of a role are advantageous to any actor/combatant.

BE MENTALLY FLEXIBLE

As I mentioned, long rehearsal periods have become a rarity. On some occasions, fight directors will have had minimal involvement in the casting process or discussions concerning the set, costumes, etc. Keep this in mind when working with fight directors. If they are "working on the fly," they may be trying to account for numerous components, and how those components inform the story being told. The more prepared an actor/combatant can be, through line memorization, being physically and vocally warmed up, wearing appropriate rehearsal attire, and having ample ideas to contribute regarding how the character would fight and how the fight informs the character, the easier the work environment will be for everyone involved.

When I was cast as Tybalt at Chicago Shakespeare, I had the great opportunity of working with Robin H. McFarquhar as the Fight Director. At first, his techniques and style were new and different than those to which I was accustomed, and it wasn't the physicality as much as his approach to the process. Once I understood his approach, I found it very helpful. Now, I find myself revisiting his comments frequently as an actor, choreographer, and teacher; in particular, his notes concerning the progression of a fight and how the characters may become more desperate or frenzied as the melee continues. Obviously, there will be stronger connections with some fight directors over others, however, be open to adapting. Everyone's individuality in the arts is expressed in their craft. Embrace the nuances that each and every fight director brings to their work. It will only add to the treasure trove of techniques and make a more flexible actor/combatant.

BEING A MODEL FIGHT CAPTAIN

Being a Fight Captain on a show is another opportunity to hone the craft of an actor/combatant. Sometimes the move, or specific technique, will need to be demonstrated during a fight call. This position of responsibility requires clear communication with a wide range of actors with different abilities and personalities.

How something is said is just as important as what is said. It is important to be respectful, not only of your fellow actors but to the choreography, too. Usually, the fight director or director will select someone who he or she not only trusts to keep the integrity of the choreography, but who also works well with the cast. Often, the fight captain will be someone whose character is not directly involved with the fight choreography. This gives the fight captain an ability to view the fights without the added concern of performing in them as well.

With regards to working with a cast, I had a situation in which the play I was working on was a joint production between two theatres. This practice of rehearsing and performing at one theatre and then moving to another theater in a different region has become a common practice among regional theatres. In this particular production, I was cast and appointed as the Fight Captain. Usually, when the play changes venues, there is a week of rehearsals with the fight director present, which allows that person to adjust any of the choreography due to the dimensions and orientation of the new space. Before this show traveled to its new location, I was informed that the Fight Director would not be traveling with the production. I was asked by stage management if I would oversee any of the necessary changes that might be needed in the choreography. Of course, this is not the common practice; however, my ability to work effectively with the diverse group of personalities in the cast made me the ideal candidate to take over this responsibility. When we moved to the second theatre, I was asked to make subtle adjustments to the choreography, maintaining the illusions of violence with the new sight lines. The result was that I was able to communicate with my fellow cast members with respect and professionalism, and the transition went off without a hitch. This opportunity to advance my role with this company would never have been possible without my training and preparation in stage combat.

HOW I KEEP IT IN PERSPECTIVE

A life in the arts can be incredibly rewarding, but there will be times that are frustrating and even discouraging. It may feel like another opportunity to work as an actor or to explore the craft of stage combat will never happen. Remember to keep the moments of disappointment in perspective, whether through exercise, meditation, spending time with friends and family, reading, writing, workshops, volunteer work, or going to the theatre. I wish I could say that this has always been easy for me. It hasn't, and many of my friends, who are still pursuing the craft of acting and stage combat struggle with this aspect of the business. Just as someone would take responsibility for learning or creating choreography, responsibility must be accepted for self-preservation as well, when things don't turn out as expected. Besides the previously mentioned examples, I have personally found that assisting choreographers, stage combat teachers, and, when qualified, leading a stage combat workshop to be incredibly beneficial. I tend to not only learn more about the craft from the teacher, but also find a restorative in the skill and knowledge of the artistry that transpires as I engage with fellow combatants.

As I mentioned before, with stage combat training, we have a set of skills that can and will set us apart for specific projects; be pro-active, be flexible, and be prepared. Opportunities will come, and when those situations arise, they often start a domino effect: work begets work. Some may view these situations as pure luck, but, to quote the Roman philosopher Seneca: "Luck is what happens when preparation meets opportunity."

HOW TO CUT

By Hugh T. Knight, Jr.

When an actor cuts with a sword in most movies or television shows, he pulls his sword back behind his shoulder or over his head, steps in toward his foe, then swings his arms in a huge, cleaving blow that, if it does not strike the enemy, ends up well down near the ground to his front. Some schools of swordsmanship may teach their students to cut this way, but the Liechtenauer School teaches a very differently method.

In this article, I will discuss how the students of Master Johannes Liechtenauer, a fourteenth-century German master of the sword, taught a simple, overhand cut with a two-handed longsword, going beyond the mere mechanics of the cut to explore the underlying tactical principles behind this method. Through this exploration it should be possible to begin to understand some of the root principles of the German school of combat.

Very little is known about Liechtenauer. We know he lived in Germany, and that he probably died prior to 1389. We also know that he claimed to have traveled throughout Germany and Italy, studying the art of combat from various respected masters. Finally, we know that he created a series of cryptic rhyming verses explaining the secrets of his system of combat. Beyond that, we know practically nothing. Fortunately for us, Liechtenauer's mnemonic rhymes were impossible for anyone not already trained in the art to understand. As a result, quite a few of his successors wrote detailed treatises explaining the verses so that they could be more easily understood by their students. These works, called *Fechtbücher*, or "fight books," have given the modern student of medieval combat a wealth of information about the techniques and tactics of the medieval masters. In them, we learn of an art both elegant and sophisticated, and at least the equal of any combat system ever developed in Asia.

The specific type of cut I will discuss from the Liechtenauer School's combat system is called a *Zornhau* or "cut of wrath," because it is the kind of cut most likely to be used by an angry man. It is also sometimes called an *Oberhau*, or "cut from above" (i.e., an overhand cut), but that term includes all cuts from above (of which there are several in Liechtenauer's system), not just the *Zornhau*.

Let us begin with the basics, starting with your guard. A guard is a ready position; it is not a place to linger (and you *never* stand out of range and posture through a variety of guards as many a hero has done in the movies), but rather a place from which to act. A guard consists of three things: stance, body position, and the way the sword is held. There are four guards in the Liechtenauer School, but to explore the *Zornhau* we will need only one. It is called *vom Tag* or "from the roof."

To assume the guard *vom Tag*, stand with your feet approximately one shoulder's width apart, and step back at least one shoulder's length with your right foot. Point the toes of your left foot directly forward, and those of the right foot off at about a forty-five degree angle; this is very similar to the front stance of

many Asian martial arts.

Some sources show the right foot with the heel raised and only the ball of the foot on the ground, which is probably an issue of personal preference. Do not stand with your feet in line as in a modern fencer's stance because this will make it difficult to use your sword freely in both directions. Your weight should be well balanced between your feet, or just slightly more to the front (perhaps sixty-forty). This stance is called *die Waage*, or "the balance," and is used for most combat situations. It is, as the name implies, a very balanced position from which you can easily go forward, back or to either side without having to fight your own weight.

Stand with your hips and shoulders both square to the front. Grasp your sword with your right hand near the cross and your left hand just above the pommel; do not make the common mistake of having your hands close together because this makes it harder to use the push-pull action of the hands that is used for cutting. Hold your sword so that the cross is up near your right shoulder and the point is canted back less than forty-five degrees.¹



Chris Bertell demonstrates *vom Tag*. L to R side view, front view.

1 There are other versions of this guard, but the one shown here comes from the von Danzig *Fechtbuch* fol. 2r.

Having established how to stand and how to hold the sword, we now turn to the mechanics of cutting. The so-called *Döbringer Hausbuch*^{II} has this to say about cutting:

“And this art ... goes from the nearest in search of the closest and goes straight and right when you wish to strike or thrust. So that when you want to attack someone it is as if you had a cord tied to the point or edge of your sword and this leads the point or edge to an opening. For you should strike or thrust in the shortest and nearest way possible. For in this righteous fighting do not make wide or ungainly displacements or fight in large movements by which people restrict themselves.”^{III}

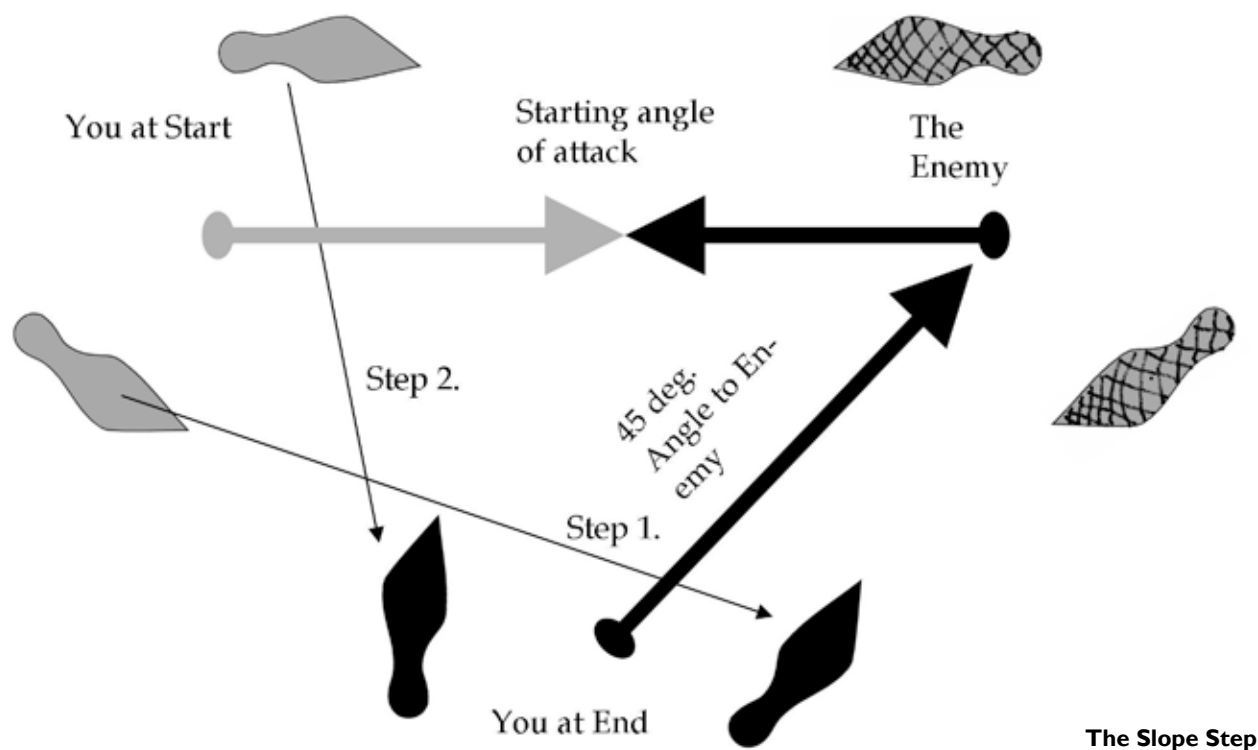
In essence, the master is advocating cutting in the shortest straight line possible, as if a cord were tied from the edge of the sword to the target and the edge was pulled straight in; this is quite different from the huge, cleaving cut most people associate with swords. In order to execute this kind of straight, direct cut, drive the right hand straight forward toward the target, almost as if you were punching it. At the same time, pull up and back sharply with your left hand, thus causing the edge of your sword to whip down into the target at about a fifteen-degree angle. This kind of push-pull motion for cutting is standard in the Liechtenauer School. While not as powerful as a huge, cleaving swing of the arms, with training it is easily possible to cut hard enough to chop into a skull, and this technique is harder to displace and is faster because it is more direct.

Be very sure that you do not cock your sword to the rear

when you prepare to cut. The extra effort is not necessary for a good cut, and this motion will telegraph your intention to your opponent. A good martial cut starts instantly from the position of your guard with no preparatory movement whatsoever.

It is also important not to cut past your target. A huge, cleaving cut that starts high and ends with your point near the ground may cut your opponent in half, if it lands (not a likely prospect), but that much force is not necessary to kill with a sword, so why make the blow easier to displace? “He who strikes widely around, he will often become seriously shamed.”^{IV} In other words, Döbringer is warning that wide cuts are easy to avoid or displace and provide ample opportunity for an opponent to counter attack while you are recovering from such a swing. At the completion of a cut, the arms should be almost fully extended, maximizing the reach of the cut, but still able to extend into a thrust if displaced.

In fact, all cuts that miss should stop with the point of the sword aimed at the enemy. “And as soon as the opponent binds your sword then your point should not be more than half an ell [~30cm] from the opponent’s breast or face.”^V We do this so that if the opponent is weak in the bind when he displaces your cut, or if he leaves the bind to cut, you can simply drive your point forward into him before his cut can land. “Since you know at once that you have a shorter way to the opponent since you already have your point on his sword, as close and as short as possible.”^{VI} This means that your opponent will have a very difficult time attacking you if he displaces your cut because your point will always be threatening him—he must first move your point away, and, while he is doing that, you can make another attack. In this way you keep your opponent on the defensive.



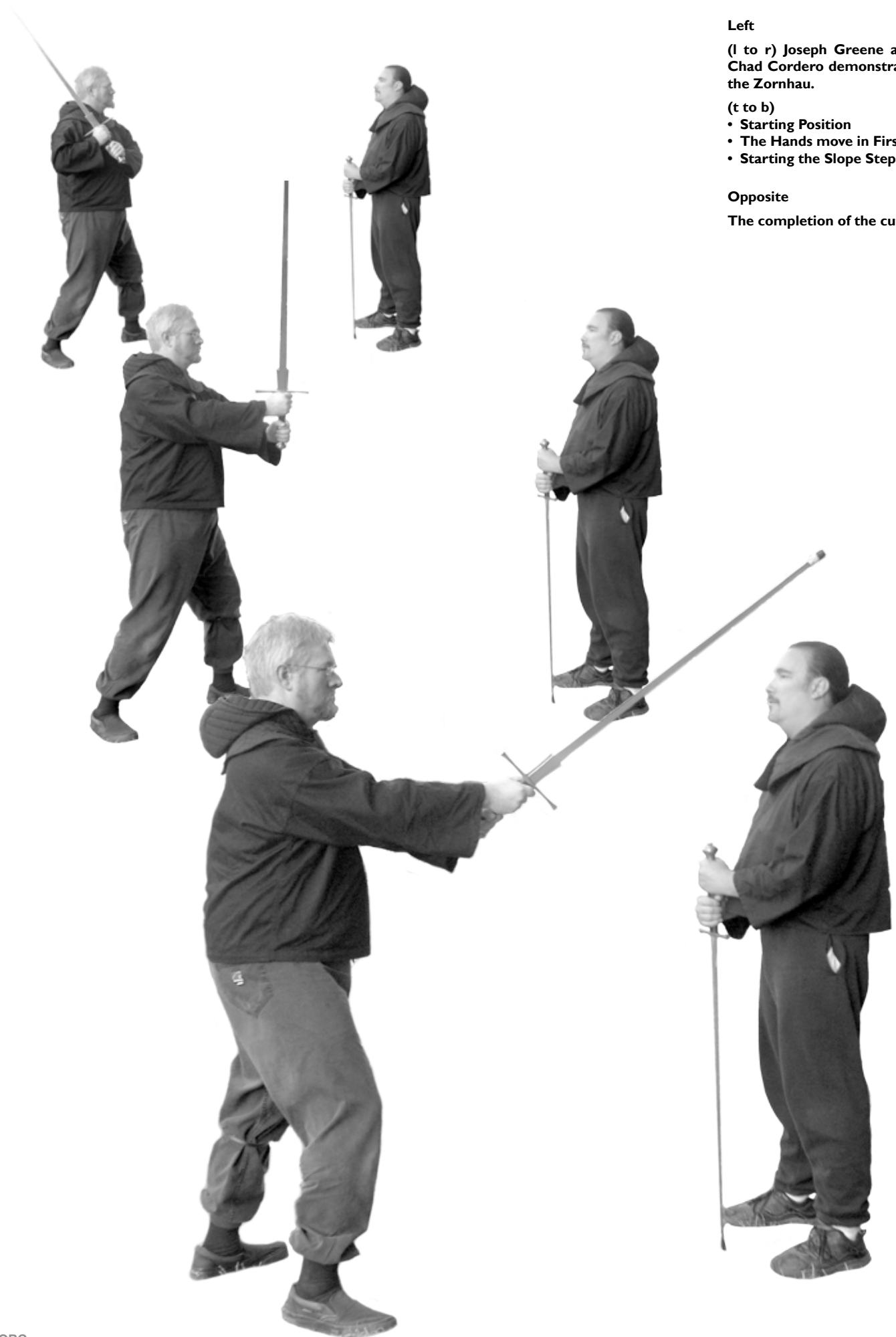
II Ms. 3227a; it is named after Hanko Döbringer, one of the masters mentioned therein, but he did not actually write it

III Döbringer ff. 13v-14r.

IV There are other versions of this guard, but the one shown here comes from the von Danzig *Fechtbuch* fol. 2r.

V Ibid. fol. 23r.

VI Ibid. fol. 21v



Left

**(l to r) Joseph Greene and
Chad Cordero demonstrate
the Zornhau.**

(t to b)

- **Starting Position**
- **The Hands move in First**
- **Starting the Slope Step**

Opposite

The completion of the cut.



The last part of the *Zornhau* that we will discuss is the footwork. It may seem strange to end with the footwork, something most martial artists would normally discuss immediately after stance; however, in the Liechtenauer system it is appropriate because the masters teach us to begin the strike before stepping. This is called “following the blow,” and is a central tactic of our school. “If you strike an *Oberhau* from the right side then follow the blow with your right foot. If you do not the blow is wrong and ineffective, because your right side stays behind.”^{VII}

Following the blow has an important tactical basis. If you step first, then cut, your step has moved you closer to your opponent. Since you have moved yourself into his range before you started to cut, a fast opponent could hit you before your cut threatens him, which would then force you to displace his attack rather than completing your own. This would cause you to lose control of the initiative of the fight, placing you on the defensive. If, however, you follow the blow, your sword comes into your opponent’s reach before any part of your body does. That means your opponent must displace your attack before he can attack you; thus, even if your cut does not land, you still control the initiative and can continue attacking until your opponent is defeated. Cutting this way reduces the momentum of the blade, in comparison to stepping first, but the cut lands sooner because it starts earlier in the action and is more direct. It also is far safer martially, since it forces your opponent to displace rather than attacking himself, which is the primary idea behind this approach.

When you enter into an engagement with a first attack, you will usually do so at an angle to your opponent. “Liechtenauer also means that you should not step straight in with the blows, but from the side at an angle so that you come in from the side where you can reach him easier than from the front.”^{VIII} The idea is that you will come in from your opponent’s left front, meaning he will have to turn slightly to counter your attack. This, in turn, makes it easier to hit him. Today, we call this kind of step a “slope step.” It is performed by moving your rear (right in this case) foot forward and to your right, then swinging your left foot over behind it to form a new balance stance with the right foot forward and facing the enemy at an approximate forty-five

degree angle from his left front. Again, please note that the slope step is used for a first strike with a *Zornhau*, but is not necessarily used for all cuts after you have engaged.

In conclusion, we can see that the overhand cut, as Liechtenauer taught it, is very different from those usually seen in the movies. While I am not familiar with all the intricacies entailed in staged sword work, I do take issue with films that claim to be historically accurate yet take vast liberties that undermine this assertion. Of course, not everyone with a sword in the Middle Ages was a trained swordsman, so there is a place for bad swordsmanship. It should only be used, however, when the choreographer and director do so on purpose for specific reasons having to do with the plot, such as portraying a clod who doesn’t know how to use a sword. The advantage of demonstrating accurate cutting in a movie would be a faithful representation of the skills of medieval swordsmen being clearly illustrated in the context of the story being told. I would like to see more historical accuracy regarding the use and form of medieval weapons, just as I’d rather see authentic tanks from WWII instead of modern tanks painted to look German. For me, seeing a character who is supposed to be a highly skilled warrior using his sword in the way an untrained amateur would is jarring and ruins my perception of the character. Add to this preference the millions of viewers who accept the portrayal of information as historically accurate, and you can appreciate the level of frustration endured by those of us who study and take pride in researching historical accuracy in any area.

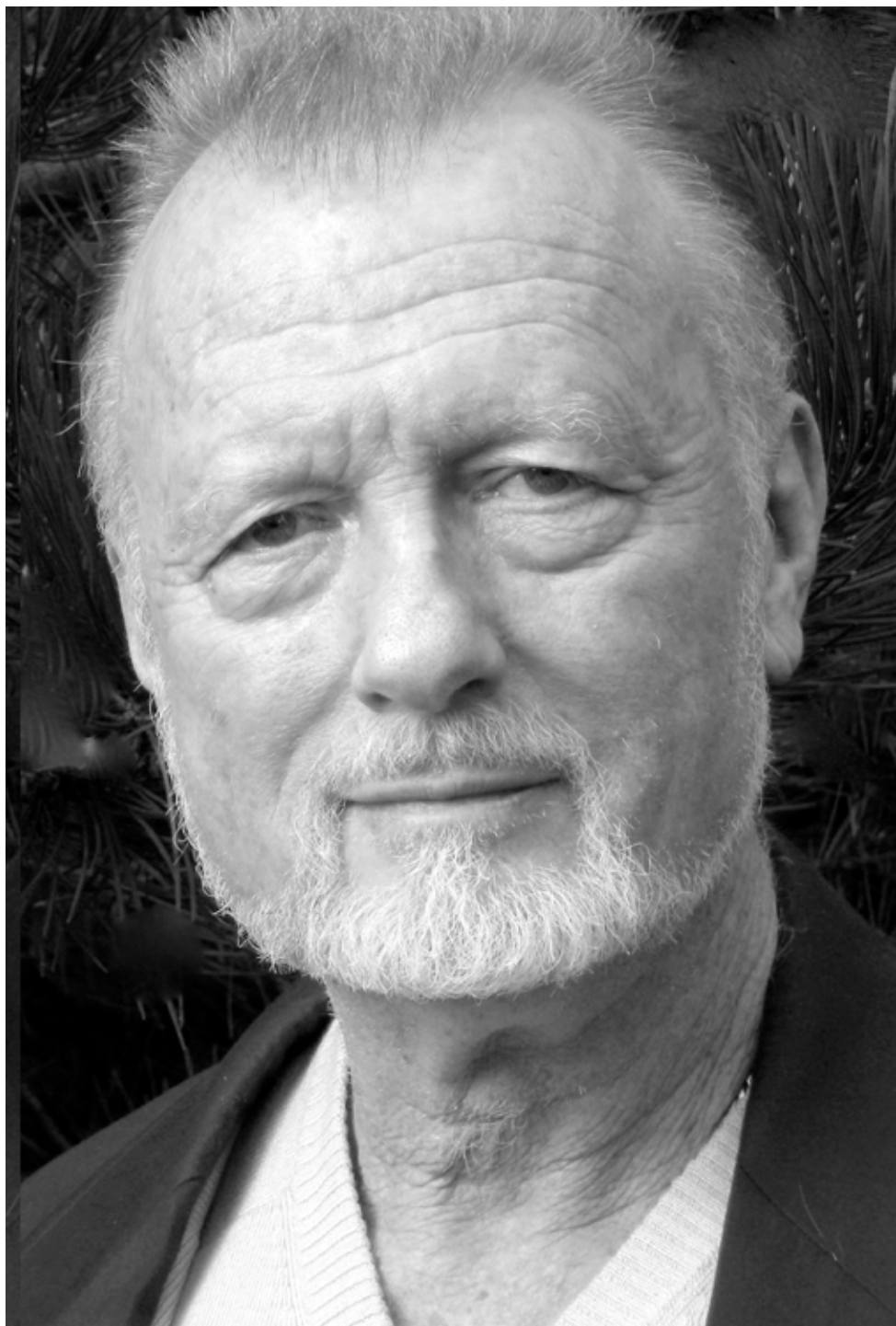
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- VII Ringeck fol. 12r.
VIII Döbringer fol. 19v.

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A n I n t e r v i e w B y C h r i s t o p h e r D u v a l

ERIK FREDRICKSEN

began his professional career at the Guthrie Theatre in 1971. While there, he coached Christopher Plummer in his Tony Award-winning duel as Cyrano. After his third season, Erik moved on to acting and combat choreography residencies at such theatres as The Indiana Repertory, Syracuse Stage, The Manitoba Theatre Center, The Long Wharf, Seattle Repertory, ACT (Seattle), Circle-in-the-Square, Lincoln Center, the New York Shakespeare Theatre, La Jolla Playhouse, The Quantum Theatre, and the Cincinnati Playhouse in the Park. He has worked with directors of note, including Joseph Papp, John Hirsch, Michael Langham, Michael Rudman, Charles Marowitz, Jean Gascon, Libby Appel, Stein Wienga, Len Cariou, and Des McAnuff. Television credits include *The New Mike Hammer*, *Ohara*, and *China Beach*.

In addition to his work as an actor and fight choreographer, he is also a co-founding member and past president of the Society of American Fight Directors, a founding member of the Nordic Society of Theatrical Combat, and has instructed actors, directors, teachers, and stunt persons from Scandinavia, Germany, England, Estonia, Latvia, Finland, and Denmark. Erik holds a *Moniteur* (instructor) rank with the National Fencing Coaches Association, is a *Sandan* ranked Aikidoist and *Fukushido*in (instructor) with the Birankai International Aikido Federation, and a long time practitioner of laido. He served as instructor, head of acting, and Associate Dean of Theatre at California Institute of the Arts before taking his current position as a Professor of Theatre at the University of Michigan, where he served as department chair from 1990-2005.

Erik has a BA in Theatre Education and Physical Education (Fairmont State University, West Virginia), an MA in Rhetoric (Miami University Oxford, Ohio) and an MFA in Acting (Ohio University Athens, Ohio). He is a member of SAG, AEA, AFTRA and the United States Fencing Coaches Association.

(This interview was conducted by phone from Ashland, Oregon in 2008. Mr. Duval has interviewed a variety of internationally based master teachers and fight directors with the intent of investigating commonalities of approach and philosophy, independent of geographic region or affiliation.)

DUVAL: You're one of seventeen "Fight Masters" in the SAFD, a notable accomplishment.

FREDRICKSEN: Yes, though I've never been fully comfortable with the word "Master." I've studied with Maestros Santelli, Martin, and Gradkowski. I've studied with some of the true Maestro's in fencing and martial arts. I'm an instructor with the US Fencing Coaches Association and I've studied Aikido for about twenty years. I've fenced competitively in New York for about five years, but I still think "Master" is sort of an inflated term. I would not deny anyone referring to him or herself as "Master," but I find it a bit much personally.

DUVAL: You're also a founding member of the SAFD. Can you describe how you first became involved with the SAFD?

FREDRICKSEN: David Boushey called me one day with this great idea and invited me in on the formation. I was in New York at the time, working with Joe Papp. I had previously met Boushey in Seattle during a production of *Hamlet* with Chris Walken. Chris was Hamlet, and I was playing Guildenstern. Two days after I got back to New York, Dave called and said, "You know, let's start a society, damn it! I'd like you to be the Secretary-Treasurer." There were three people: Byron Jennings, who was going to be the Vice President, Boushey, and myself. Later, we met Joseph Martinez at an American Theatre Association meeting, where Boushey and I were doing a little demo. That's how the thing started, with about five people. Boushey suggested I take the East Coast and he would take the West Coast. Martinez was going to go up to Western Illinois University to teach and would cover the Midwest. In fact, that's where the first workshop was held: Macomb, Illinois, 1980.

DUVAL: You are also a long-time Aikidoist?

FREDRICKSEN: Yes, I started that in 1980. I went down to the NY Aikikai and was there for six months,

largely because of a beautiful dancer who was in the dojo. Then, I got an offer to come to the University of Michigan to teach and be an actor, where they had just started an Equity theatre. I thought, "Well, geez, I can act with people I've been acting with regionally and in NYC, and I can teach," so I left NYC and came to Ann Arbor. Once in Ann Arbor, I did Arnis for a year, then joined the Asian Martial Arts Studio and did some Aikido before I moved to California in 1985. In California, I did Arnis for another year before I kind of "slid" over into the Aikido Daiwa, a then Western Region dojo under the auspices of Chiba Shihan Sensei.¹ I trained there for about three years and then left the California Institute of the Arts, where I was on faculty. I came back to the University of Michigan in 1990 to re-join the department as Chair. I still continue to practice Aikido every week, when I get my poor, old joints working.

DUVAL: What specifically about Aikido do you find beneficial to your work as a teacher and fight director?

FREDRICKSEN: Aikido influences so much of my teaching now. In acting classes, it can simply be a way of connecting to someone and trying to be absolutely aware. I had an Aikido teacher talk about a particular sword kata, in which there was a 180-degree turn. He said, "How many of you can say what you saw when you turned? You're turning to make another cut, but in the meantime, life is going on and you're turning because there may be somebody, here, here, and here." Take that concept into an acting situation. When I turn up stage, what do I really see? How aware can I be of what's even on the stage? Irrespective of whether I might fall down onto a chair, the goal is to truly connect to every person on stage. This concept constantly fuels what I try to teach.

.....

¹ Chiba Shihan Sensei is an 8th Dan practitioner, based out of San Diego. As a young man he trained for seven years with Morihei Ueshiba, the Founder of Aikido.

The more I work with great martial artists, like some of the Aikido Shihan or Shidojin, the more I have found that the key is absolute commitment without being locked or tight, and always willing to change at a moment's notice, based on what is given, not necessarily on what is hoped for." That basic dialectic is instrumental to good acting as well, but is also the toughest thing to replicate. It's easy to say, "Well, here's what I want to do, and you go blah, blah, blah and then I go blah, blah, blah." We all struggle with this idea of being relaxed, yet also committed and still fully open to someone else.

DUVAL: Has this passion for finding those intentions and acting moments always been the linchpin of your teaching and choreography, or has that emphasis evolved for you over your career?

FREDRICKSEN: It's what I try to do now, instead of just stringing moves together, which I think we all do, particularly as young people. "I need to do this cut and thrust, spin, jump..." We must go back to the basic story being told, and try to connect the action to what the character is trying to do, based on who they are. There's a reason Mercutio doesn't fight the way Tybalt fights, and Hamlet won't fight the way Laertes fights. What are they trying to accomplish in their fights? "I want to kill you" is different than "I want to humiliate you" or maybe "I want to reclaim a friendship." All of those can happen in a fight, but characters don't pursue them the same way. I think that's part of what I've tried to connect from the martial arts.

DUVAL: As someone who has practiced the art of stage combat, Aikido, Iaido and Fencing as long as you have, you have certainly developed a high level of technical expertise. How does one balance teaching pure technical facility and acting values?

.....

II Shihan is a title for "Master Instructor," or one who has achieved the rank of 6th degree black belt. A Shidojin is an Instructor who has achieved the rank of 4th or 5th degree black belt.



FREDRICKSEN: Such a good question. Usually, when people ask that, they think I have an answer. I don't, but it's one of those things that's most missed today. It was part of what used to be picked up in the old professional training days. I would go into Carnegie Mellon; I would move into a classroom for my eight weeks, as the clowning teacher was moving out. She'd have her trunk full of red noses, and I'd be moving in with my little swords. It was a system

primarily inherited from the British tradition. Basically, students had a little bit of Alexander, a little bit of Improv, a little bit of this, and a little bit of that. Then, they were just in plays. In those days, when we were teaching, we had to teach with the goal of developing basic technical proficiency. In many respects, it's the same way today.

DUVAL: What is the greatest challenge you face in the classroom today?

FREDRICKSEN: There's far too little time. I have two semesters here; a basic semester before the students go off and have a semester of Alexander and Tai Chi, which is fine, then I get them a year later, for the second semester, but that means they only meet two to three times a week for a couple of hours. The conclusion

is a test through the SAFD, where they have to do an unarmed, rapier and dagger, and quarterstaff fight. It's short, but they're supposed to act it with conviction and still be safe. These are young people with weapons in their hands! The weapons are not sharpened, but they sure will leave a mark. I find time, therefore, to be the most challenging. Unfortunately, we're often teaching people who are still thinking about how to fully perform the action. I suppose it would be like trying to hit a backhand while wondering if the shoulder was dropped or lifted, all while in the middle of a tennis game!

Just because someone has "ye-old-stage combat" class on their resume doesn't mean that they've kept their technique in shape. Unless one practices Tai Chi, Aikido, Fencing or some other art form once or twice a week, they're not going to be even conversant in that discipline. Face it, at least when you get an actor that's a musical theatre person, they are doing a lot of physical preparation. Most actors and, for want of a better word,

Opposite • Chiba Sensei sitting in seiza.

Right • Christopher Plummer as Cyrano in 1973.



many graduates of “straight” acting programs don’t take physical work as seriously as they should. There’s always the actor here or there who will have a physical discipline they study, but for the most part, actors who aren’t in musical theatre aren’t taking dance and generally aren’t that physical in their lives.

Dancers understand the need for physical repetition and musical theatre people accept it. A dancer will spend hours a week doing bar work because they know it directly affects their ability to perform at the highest level. Actors, however, find it problematic, and that’s the main challenge in teaching. Saying “we’re going to go through a technique again and again because then the muscle memory will hopefully take over and allow the students to relax, inform the technique with some sort of direct connection with their partners, and get their minds off of remembering,” is the biggest challenge for me. Instead, I think, “Oh God, they’re bored and I’m bored that they’re bored. They’re not happy and I’m not happy that they’re not happy. Let’s just move on and get into the scene.” I do this knowing full well they need more drill.

In the old days, you would simply drill without a weapon in your hand. You would advance, retreat, advance, retreat, lunge, recover, and lunge. In France, my coach would tell me, “I’m letting you do blade-work in the first year.” We would also attend a lot of fencing matches in New York in the 1970’s and watch the big boys, the Olympic fencers. I’d say, “My God, what attacks are the Russians using? I’ve never seen that before.” My coach would say, “No, they’re doing basic attacks.” Then he helped me watch. They just did the basics so brilliantly that it looked like a new attack. That’s what I think creates good acting. It’s not just hearing

your cue and talking. It’s the basic techniques of connecting and listening combined with a higher comprehension of the power behind them. This is true with stage combat as well. Occasionally, you see people who are physically talented, but the acting is not always there. There are also a lot of good actors who simply won’t commit to the physical work. I think the best stage combatants value and work on both areas equally.

DUVAL: What challenges have you experienced working with actors of various temperaments and skill levels?

FREDRICKSEN: Paddy Crean, one of my early teachers and mentors, always said, “It doesn’t matter what you do or how wonderful it is. If the actor doesn’t feel comfortable, they’ll find a way, subconsciously, to screw it up.” He just meant that if actors don’t feel safe, comfortable, or secure, they won’t do it.

My first experience of this was when Paddy was brought out to the Guthrie to do *Cyrano: The Musical*, with Christopher Plummer. Paddy and I had worked on the Cyrano/Valvert fight, but Paddy got another job at the American Conservatory Theater. So, he left. This was a week before Christopher Plummer arrived to begin rehearsal, so there I was: a very young person, in my second year at the Guthrie, having only studied with Paddy for a month of daily lessons. Christopher knew Paddy, but Paddy had left, so I was the one to teach this fight we had conceived.

I remember the end of the first day. I’d thought it had gone very well. I had a whole hour for the Cyrano and Valvert fight. When we started the second day, I said, “Well, let’s review what we did yesterday – the first touch.”

“They just did the basics so brilliantly that it looked like a new attack. That’s what I think creates good acting.”

Christopher Plummer couldn't remember anything. He said, "This is stupid! We didn't do this. This is idiotic." I thought, what does one do here? My solution was to simply say, "Well, Mr. Plummer, this is what we did yesterday. You said that you liked it and this is what we're reviewing. It's written down, but if there's anything you'd like to change, anything you don't feel comfortable doing, we'll absolutely change it, but what we're doing now is what you did yesterday."

Plummer said "Well... let's try it." So, we went through it again. He sort of got back on and then thought it was all right. That taught me that you've got to be open, whether it's Christopher Plummer or a college actor. Regardless of the actor's experience, the goal must always be to get them involved. Asking what *they* think is extremely helpful. Get them on board first via the "acting," using their terms, and say, "These are the moves that might make that acting goal resonate." This effort to

engage with them from the acting perspective makes them participants in the process, and rightly so.

Sometimes, because of time restraints, you simply have to present the moves. When I worked with Libby Appel at Indiana Repertory Theatre or at Cal Arts, she'd always say, "Erik, what do you want to do here?"^{III} That meant that, as a trained actor, I should have an idea of what I want to do. Conversely, I had to be willing to amend it or possibly toss it out later on, but not to say, "Well, I don't know, what do you want to do?"

DUVAL: In what ways do you approach work that requires elements of domestic violence?

FREDRICKSEN: My New York career started with working on productions requiring domestic violence, and I've always found it the toughest. I think this style requires the most of the actor because it is a dance where the actor must always work to make that dance look like *their* blocking. With unarmed and domestic violence, film and the media have made this style very difficult for the stage. They can do just seconds worth of filming and cut it all together to create remarkably realistic phrases. It looks so natural and non-stylized, down and dirty. A whole series of these shots may be done over a couple of days of shooting, as compared to the theatre where the poor actor has to do the whole fight every night, and look as if none of it is planned or choreographed. Domestic violence is also closer in proximity, because there is no weapon length to adjust, and thus the strikes are coming in closer. It also involves received contact, not on the blade or a staff, but

on the face or the body, which takes more skill and time. I approach that work by, again, working out the story first and foremost: Two people eating breakfast. Wife, pissed off, pours hot coffee on husband's hand, husband swipes the cup off the table, gets up, and swings at the wife. She trips back and falls over the chair, bringing the chair down with her. Then, of course, all of that has to be drilled so that the actors are absolutely comfortable technically. The difficult

part is what I call "fuzzing." It's like the soft focus on a lens. How can the action be "fuzzed" it so we don't see the technique? That's the direction choreographers have to work toward.

One of the best fights I ever saw was for Roosevelt University. I went down to adjudicate a SAFD test for David Woolley's kids several years ago, and I saw this young couple, two students who were living together, do this scene. They had unarmed, broadsword and shield, and quarterstaff. He was about 5' 11", 220 pounds, and she was 5' 1" and all of

ten pounds. I thought this was not going to work. He had all these aggressive lines, saying all these things he was going to do to her, and she ended up fighting him off and somehow subduing him. With the broadsword and shield section, this guy looked as if he was really slamming the blade down on her. I couldn't believe how they were able to do this safely. Well, it turned out that they knew each other so well physically that, as the blade landed, she was able to recoil and take the impact, making it look as if he was smashing her into the floor. He was also pulling the attacks, but he wasn't pulling too early. It meant they knew and trusted each other.

I question being able to accomplish this level of trust and physical awareness if the mentality of the director going in is "we've got to get it done. It's just a punch-up. There are no weapons involved. Two hours are set aside on this day and two hours before the performance." Gaining such trust, or even simply keeping safe technique is especially difficult when you're dealing with two or three people whom you've never met, and who may have never met each other. This is why, so often, you see a fight that just doesn't look credible, irrespective of the choreographer's gifts. It's like when an accident happens. The first thing people say is "who choreographed it?" As if I choreographed a thrust to the left eye. "Well, I guess I'm not going to do *that* again!" Often, the choreographer is not to blame.

.....

III Libby Appel is a long-time regional theatre director and most recently the Artistic Director of the Oregon Shakespeare Festival.



Paddy Crean and Erik Fredricksen (cica 1975) NYC

A tour of *Othello* that came here two months ago from the Guthrie, and they'd been out on the road for a long time. Peter Moore did the fights, a very nice fellow I knew from years ago. There was nothing wrong with the fights, but they were off, and seemed marked. I knew he didn't choreograph it that way, but it's very tough for actors to maintain the integrity of a fight when performing it over and over.

I did a fight for *As You Like It* at the Stratford Festival, in Connecticut. A young Powers Booth was Oliver, and Kenny Welsh was Orlando. The fight, and show, went very well. It opened, got some good reviews, and then, as part of the contract, I came back to review the fight a couple of weeks later. When I came back, I watched and wondered, who did this? When the show first opened, the people onstage were shouting, "Trip up the big fellow's heels, Charles!!" They were on their feet watching the wrestling and it *really* made the fight work. After about fifteen performances, they were just standing there, slouching around, providing the obligatory, "Oh, yes, umm, trip up the feet..." They just weren't invested anymore. You could sense Orlando and Oliver's feelings as well: "Man, I don't want to do that forward roll break fall thing again. They're going to bring out a mat and I'm going to have to do it. Shit!" It really sucked, and then I had to give them that feedback....

DUVAL: In terms of stylization and historical accuracy within productions, in what ways do you approach this type of work?

FREDRICKSEN: I've had to do stylized fights for many plays. *Richard III* and *Julius Caesar* come to mind. The Royal Shakespeare Company did the Henry cycle a few years ago. The fights were stylized where they weren't necessarily slow motion, but they weren't literal either. It was a kind of choreography that implied violence, and I thought it worked well. With the kind of virtuosity that one sees in films, theatrical staging has become increasingly problematic.

Richard Ryan did the fights for *Troy*. He is a wonderful guy and I think he did really wonderful work in that film. You can see some good old-fashioned blade work and some moves where people aren't on wires, flipping around

and so forth. It was nice. I think Richard did a wonderful job, but it's increasingly difficult to translate that intensity to the stage. It may seem like a good idea to have an actor run, leap and cut, but, on stage, an actor only needs to be a hair off to wind up with a twisted ankle. In spite of this and other considerations of safety, theatrical staging is measured increasingly by what film can do. Because of this, I'm all for looking into new forms of expressing violence that maybe aren't as literal or pedestrian.

DUVAL: What final advice would you offer for young fight directors, teachers and actor-combatants?

FREDRICKSEN: Arthur Miller spoke with some of the students at the University of Michigan awhile back. As an alumnus of the school, he was basically there to answer questions. What impressed me, even though some of the questions were not very good, was that he never once turned his nose up, as we can imagine any number of people of lesser stature doing. It showed me, once again, how important it is to be constantly open to respectful communication. Along that same vein, I think a fight choreographer can be open to the performer by essentially saying, "Here's what I have in mind, let's give it a go. Let me know if something doesn't feel safe." Frequently, time restraints require the choreographer to make executive decisions, but the attempt to make it a two-way dialogue should always be there.

I also think every person who works in this field should dabble in various things, no doubt about it. Take a little Fencing, or some martial art. You could study Kung Fu, Tai Chi, Aikido, or even dance, but make sure you find something that can provide a connection to some martial integrity. Find some on-going, physical discipline, where you're continually thinking and practicing, not just waiting until the next stage combat workshop or your next choreography gig. I think everyone that choreographs or teaches needs to draw from something. If it's only stage combat, then you're basically drawing from a series of various "tricks," some of which may be quite good and exciting, but it's important to stay rooted in a physical practice that's in some way connected to the true martial aspect of human violence.



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JOHN GASPARD LE MARCHANT

WATERCOLORS,
WARFARE

AND THE
1796

CAVALRY
SABER

By: Charles Conwell



In addition to being an expert rider and swordsman, John Gaspard Le Marchant, (1766-1812) was a very talented watercolor artist. It was his watercolors that brought him to the attention and patronage of King George III. This patronage allowed him to design the 1796 light cavalry saber, teach the entire British cavalry swordsmanship, and create what has become the Royal Military College (Sandhurst) and the Army Staff College.

Le Marchant was born, the son of an army veteran of modest fortune, on the Isle of Guernsey in 1766. He did so poorly in school that his schoolmaster described him as "the greatest dunce I ever met;" however, he distinguished himself at the age of eleven by beating the school bully.^I Later, he joined the York Militia and, at the age of sixteen, both hot-headed and meticulous about his honor, Marchant challenged his commanding officer to a duel. Rather than accepting the challenge or taking offense, the commanding officer explained the offending remarks to Le Marchant's satisfaction.

Stationed in Gibraltar for four years beginning in 1784, it was here that Le Marchant discovered and developed his talent for artwork. In 1789, while Marchant's regiment escorted King George III to his favorite resort in Weymouth, the Secretary of War showed the King Le Marchant's watercolors. Impressed by the watercolors, Le Marchant's handsome bearing, and his gentlemanly conduct, the King granted him a Lieutenancy in the 2nd Dragoon Guards. Le Marchant went on to serve as a commander of a cavalry squadron in the Flanders, campaigning against the French from 1793 to 1794. During this time, he was impressed by the mounted swordsmanship of his Austrian allies and embarrassed by the amateur swordsmanship of the British cavalry. An Austrian officer described British cavalry swordsmanship as a farmer chopping wood.^{II} Cuts to the horses and accidental self-inflicted injuries were not uncommon. The British Light Cavalry were supposed to all be using the 1788 Light Cavalry Saber, but in fact many different sabers were used. They were often heavy, ill balanced, or poorly manufactured.

With the help of Birmingham cutler, Henry Osborne, Le Marchant created a classic saber dedicated to the slash. The curved blade was 33 inches long, diverging three inches from the straight. The blade was wider near the tip than it was at the hilt, and only the last six inches of the blade was sharp. A simple stirrup guard protected the hand. It was perfectly balanced and very handsome. With the support of King George and his brother, the Duke of York, Le Marchant's saber was adopted for the light cavalry only. A heavier, straight sword, copied from an Austrian model, was chosen for the heavy cavalry.

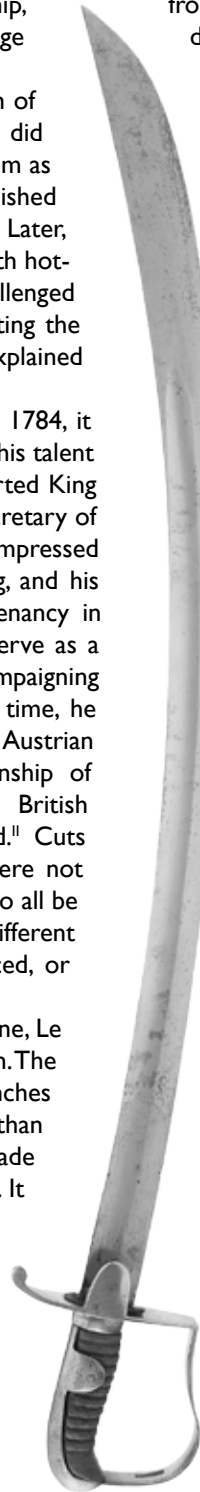
A sword, however, is only as good as the swordsman who uses it, and, at this time, there was no effective or uniform sword training in the British cavalry. Again, with the support of the King and his brother, Le Marchant published *Rules And Regulations For The Sword Exercise Of The Cavalry* in 1796, a meticulous, step-by-step training manual

for the British cavalry swordsman. A Board of General Officers mandated it for both light and heavy cavalry. George III learned the exercises by heart and would often quiz officers about Le Marchant's system.

Training began on foot, with soldiers practicing the cuts in front of a wall. The cuts, diagramed within a two-foot circle, depicted a man's face, four feet off the floor. The students mastered the cuts, thrusts, parries, and simulated combat sequences before training on horseback, as the horses needed to become accustomed to the sabers moving over and beside their heads. The swordsman also had to learn to control the horse, holding the reins with only the bridle hand, while maintaining their guard with the other.

Le Marchant used a guard in which the sword was held at arm's length, in front of the swordsman's body just below the level of his eyes. The point was to the swordsman's left and the hand and knuckle guard were directed at the left ear of the opponent. This guard offered substantial protection and a position from which all cuts, thrusts, and parries could be executed quickly and with minimal movement. Le Marchant also emphasized that "no sword must be used without having a sword-knot attached to it;" a leather strap connecting the sword hilt to the swordsman's wrist, which permitted quick retrieval if a weapon was knocked out of a swordsman's hand.^{III}

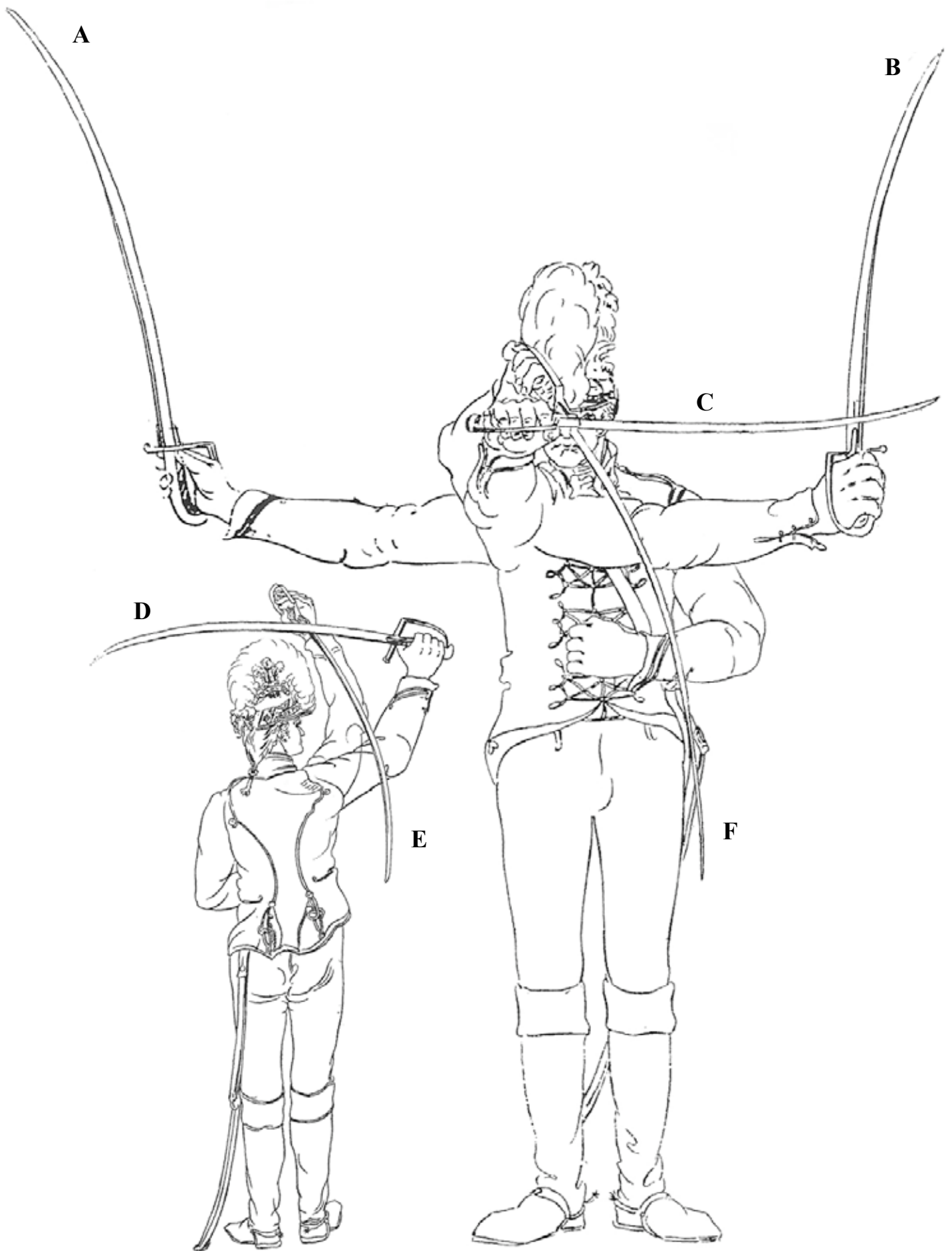
Six cuts comprised Le Marchant's system. They were delivered from the wrist, with the arm extended. He was emphatic that a cut prepared with a bent elbow exposed the swordsman to a stop cut. Cuts from the wrist are quicker and harder to parry than cuts made from the arm. The cuts were to slash through the target with four or five inches of steel and return to guard. The force of the cut was derived from the sweep of the blade, not from the motion of the arm. A successful cut came from the wrist, with gravity doing the work. The edge of a curved blade moved into and across the surface, with the lateral movement of the blade multiplying the effect of the blow. Le Marchant used two descending diagonals, two ascending diagonals, and two horizontals, each using forehand and backhand strokes. There was almost no mention of targets, with the exception of the ascending diagonals being directed at an opponent's wrist. When directed at a French cuirassier, the cuts would have been, presumably, directed at the head, face, throat, and arms, due to the shape of their cuirass, or breastplate. If the opponent was not wearing a cuirass, the cuts could have been directed at the torso. It is interesting to note that Le Marchant did not use a vertical cut to the center of the head, a cut that can be terribly effective. The omission of this cut is puzzling. Its effectiveness can be seen in the historical accounts of the 1796 Saber's use in battle, but Le Marchant provides no explanation for his omission of this powerful attack. Perhaps he omitted this cut to avoid the possibility of it being deflected by a helmet. A diagonal cut to the face or neck below the helmet would eliminate this possibility.



Above • The sword designed by Le Marchant.

Opposite • The oil portrait of Major General John Gaspard Le Marchant, copied by Henry J. Haley from the original by an unknown artist, overlooks a watercolor landscape of "Wellington's Headquarters at Castella Santarem," by none-other-than Le Marchant himself.

- I D. Le Marchant, ix.
- II Thoumine, 41.
- III J. Le Marchant, 9.



Opposite • Diagram of the parries for Le Marchant's sabre.

- A - Right Protect
- B - Left Protect
- C - Guard
- D - St. George
- E - Sword Arm Protect
- F - Near Side Protect

Right • *Salamanca from Calebrizos*, the final work of art by Major General John Gaspard Le Marchant. This pencil sketch was created by Le Marchant the morning he was shot to death on the battle field at Salamanca.



Le Marchant used the guard and four parries to protect the swordsman and his horse in the front and three parries to protect the swordsman from the rear. He writes that the swordsman should parry with the back of the blade, which is clearly illustrated in Right and Left Protect. To parry with the back of the blade in these positions, however, the weapon has to be rotated in the hand and the protection of the knuckle guard is lost. Parrying with the back of the blade is puzzling, since only the final six inches of Le Marchant's sabre is sharp, and cuts parried with the edge would be parried with a dull edge. It seems unlikely that any soldier would want to rotate a sabre in his hand in the middle of combat. Additionally, Near Side Protect, Bridle Arm Protect, Sword Arm Protect, and St George's Guard are all illustrated with an edge parry. Angelo's 1798 *Hungarian and Highland Broad Sword*, which illustrates the use of the 1796 Sabre on horseback, lends additional support to the use of edged parries over the back of the blade. The Left and Right Protect parries in Angelo's illustrations are clearly made with the edge, as are the other parries. Angelo adds a Thigh Protect, seconde parry, which protects the swordsman's right thigh. Clearly, the edge parries would have been superior to those parried with the back. Angelo's Plates, illustrated by Rowlandson, are also much more dynamic than Le Marchant's illustrations.^{IV}

For Le Marchant, the thrust from horseback required specific circumstances. He did not use the thrust when attacking an opponent from the front, because he thought that once a thrust was parried, and given the weight of the sabre, it would be impossible to return quickly enough to guard or a protect. He did use the thrust, however, when pursuing a mounted opponent and for downward thrusts against infantry. While a curved sabre facilitated a slashing cut and a straight sword was typically used more for thrusting, too much is often made of this distinction. It is possible to thrust effectively with the curved 1796 sabre (underhand, overhand, pronated, or supine), just as it is possible to effectively slash with a straight sword using the last six inches of the blade.

Mounted training for the cavalry included cutting turnips and willow wands mounted on a post and thrusting through a four-inch diameter ring suspended from a post. The horsemen were taught to gallop at the target, cut or thrust, immediately execute the parry appropriate to a failed attack, quickly slow their horse down, and turn it around, ready for a subsequent attack. This training culminated in simulated combat sequences. Le Marchant, though rigorously insistent on specific skills, also valued individual initiative. It was widely known that after an initial charge, cavalry combat became a melee of individuals. British cavalry swordsmen were expected to think for themselves and not simply rely on technique.

Le Marchant got to use his 1796 sabre in battle when he was transferred from the military college, promoted to Major General, and sent to the war in Spain. Serving under Wellington, Le Marchant commanded 1,000 heavy cavalry, not with the sabre he designed, but the 1796 Heavy Cavalry Sword. At the battle of Salamanca, 1812, Wellington personally ordered La Merchant to "take the first opportunity to attack the enemy's infantry [and to] charge them at all hazards."^V As Le Marchant awaited his opportunity, his immediate commander, General Cotton, implied that Le Marchant did not wish to face the enemy. Had Le Marchant survived the battle, he would have very likely challenged Cotton to a duel. Angered by Cotton's accusation and seeing the French infantry in a movement from one position to another with their flank exposed, Le Marchant led his 1,000 swordsmen in a spectacularly successful cavalry charge that completely routed the numerically superior French infantry and contributed substantially to the British victory at Salamanca. Le Marchant personally killed six opponents with his 1796 Sabre. Without pausing to savor his victory, Le Marchant joined some of his men in pursuing a small contingent of retreating French infantry. The fleeing French stopped and formed a hollow square at the edge of a wood. Le Marchant and his troopers reached the French bayonets, the French fired and then fled into the wood. Le Marchant was shot through the groin and died instantly. He was buried on the battlefield, wrapped in his military cloak. That morning, he had done a pencil sketch, presumably for another of his handsome watercolors.

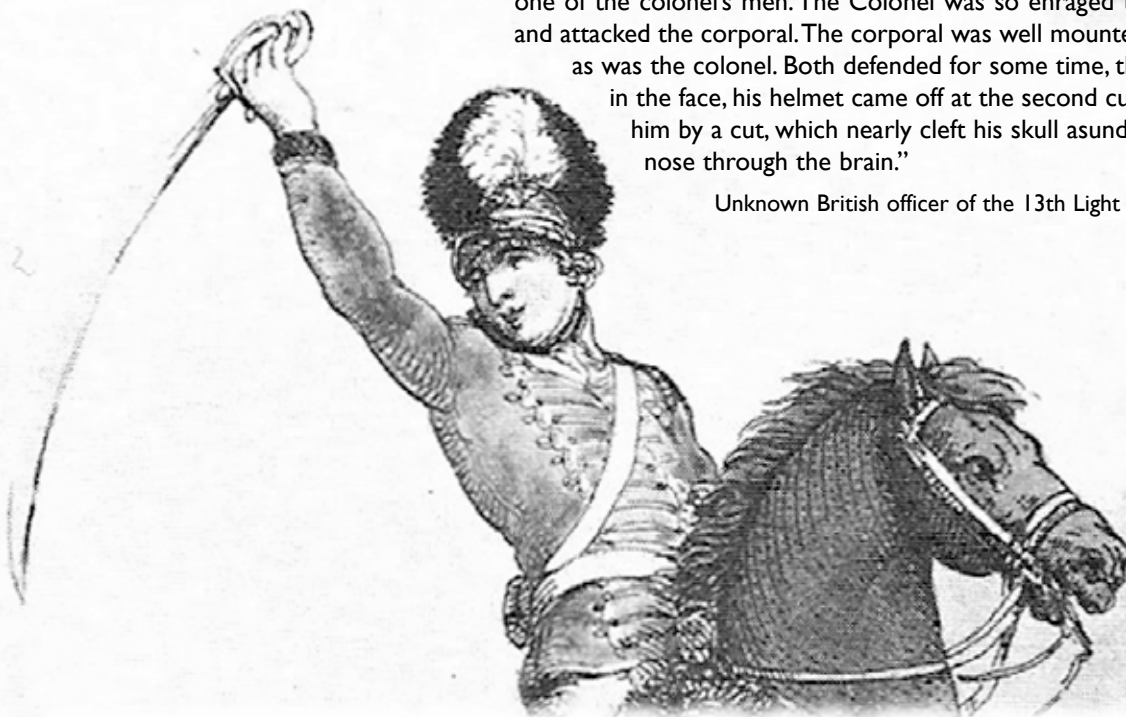
IV Angelo's plates are included in the rear of the 1971 Edition of *The School of Fencing*. When this classic smallsword work was recently re-printed, the broadsword plates were not included.

V Thoumine, 191.

HISTORICAL ACCOUNTS OF THE 1796 SABER*

"The French colonel was killed by a corporal of the 13th; this corporal had killed one of the colonel's men. The Colonel was so enraged that he sallied out himself and attacked the corporal. The corporal was well mounted and a good swordsman, as was the colonel. Both defended for some time, the corporal cut him twice in the face, his helmet came off at the second cut, when the corporal slew him by a cut, which nearly cleft his skull asunder. It cut in as deep as the nose through the brain."

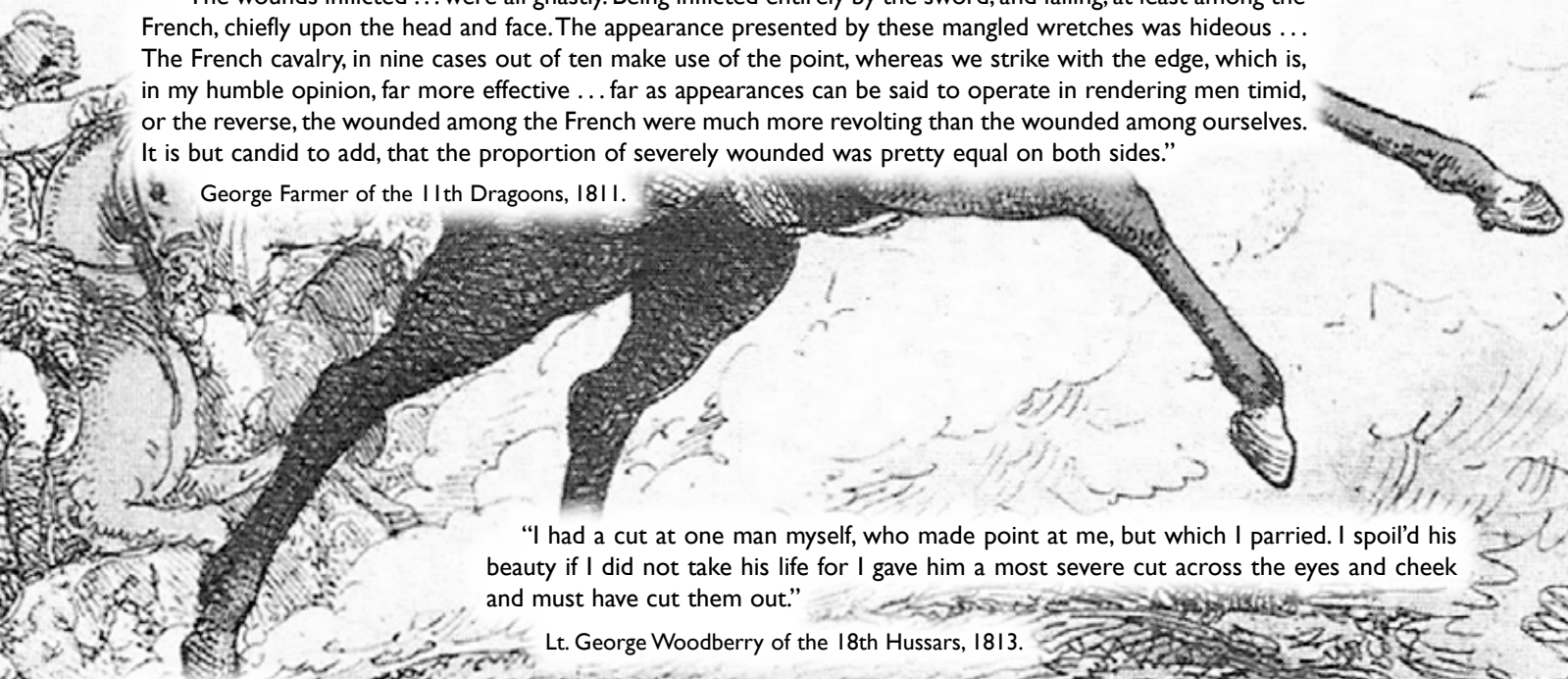
Unknown British officer of the 13th Light Dragoons, 1811.



"Just then a French officer delivered a thrust at poor Harry Wilson's body; and delivered it effectually. I firmly believe that Wilson died on the instant; yet, though he felt the sword in its progress, he, with characteristic self-command, kept his eye on the enemy in his front; and raising himself in his stirrups, let fall upon the Frenchman's head such a blow, that brass and skull parted before it, and the man's head was cloven asunder to the chin. It was the most tremendous blow I ever beheld struck; and both he who gave, and his opponent who received it, dropped dead together. The brass helmet was afterward examined by a French officer, who, as well as myself, was astonished at the exploit; and the cut was found to be as clean as if the sword had gone through a turnip."

"The wounds inflicted ... were all ghastly. Being inflicted entirely by the sword, and falling, at least among the French, chiefly upon the head and face. The appearance presented by these mangled wretches was hideous ... The French cavalry, in nine cases out of ten make use of the point, whereas we strike with the edge, which is, in my humble opinion, far more effective ... far as appearances can be said to operate in rendering men timid, or the reverse, the wounded among the French were much more revolting than the wounded among ourselves. It is but candid to add, that the proportion of severely wounded was pretty equal on both sides."

George Farmer of the 11th Dragoons, 1811.



"I had a cut at one man myself, who made point at me, but which I parried. I spoil'd his beauty if I did not take his life for I gave him a most severe cut across the eyes and cheek and must have cut them out."

Lt. George Woodberry of the 18th Hussars, 1813.

* All quotes were taken from Reed, 10-13.

"The prisoners were dreadfully cut, and some will not recover. A French dragoon had his head nearer cut off than I ever saw before; it was by a saber cut at the back of the neck."

William Tomkinson of the 16th Dragoons, 1812.

"We [the French] always thrust with the point of our sabers. Whereas they always cut with their blades, which are three inches thick, (an exaggeration) consequently, out of every twenty blows aimed by them, nineteen missed. If, however, the edge of the blade found its mark only once, it was a terrible blow. It was not unusual to see an arm cut clean from the body."

Captain Charles Parquin, a Cheval of the Imperial Guard.

"It is worthy of remark that scarcely one Frenchman died of his wounds, although dreadfully chopped, whereas twelve English dragoons were killed on the spot and others dangerously wounded by thrusts. If our men had used their swords so, three times the number of French would have been killed."

Captain William Bragge of the British 3rd Dragoons.

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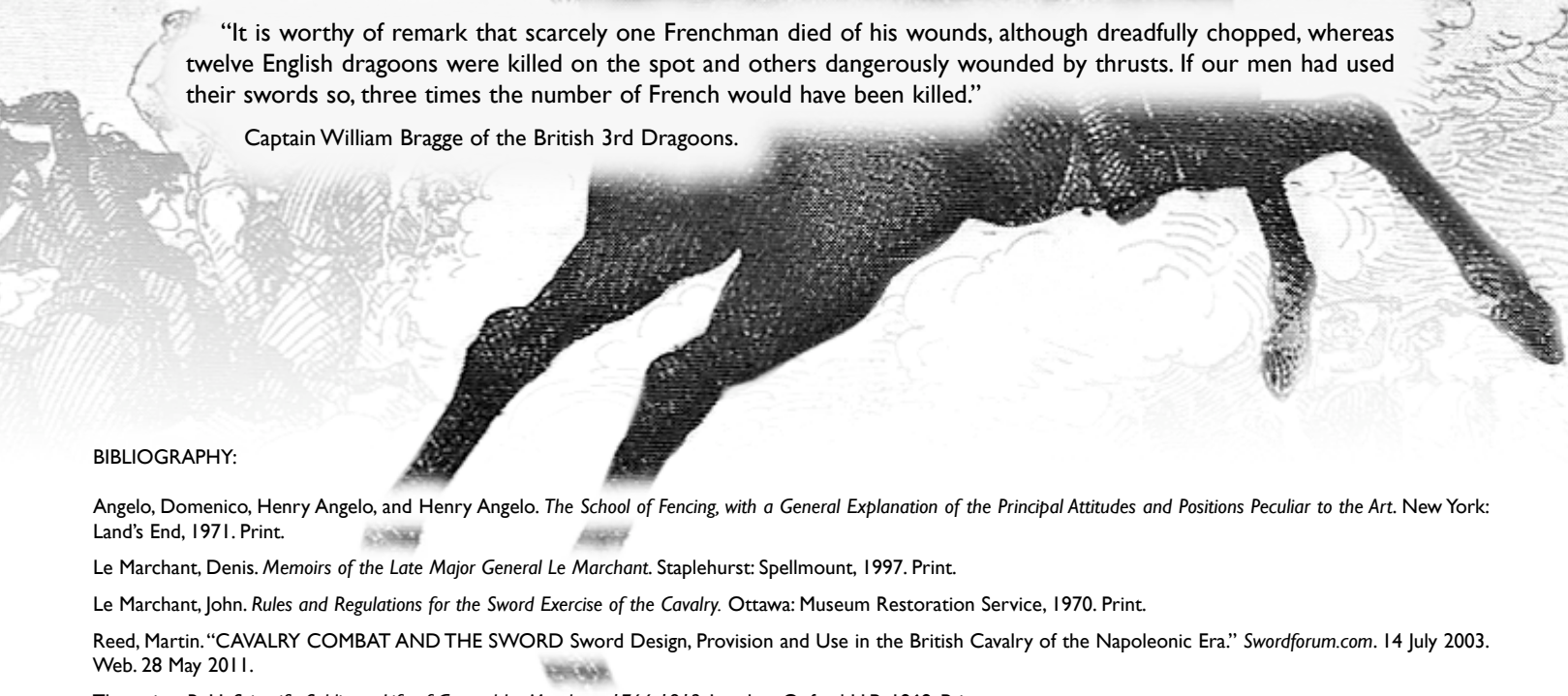
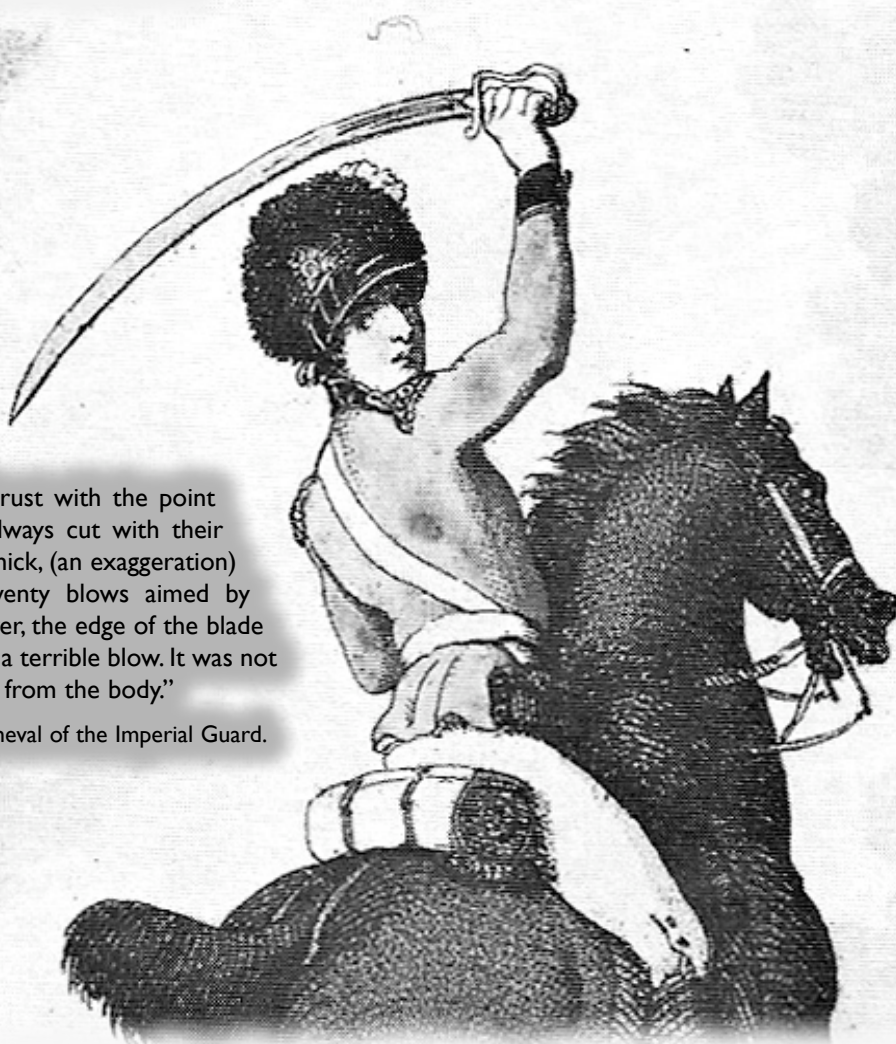
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Illustration • Angelo's Highland Broadsword depiction of a St. George's Guard.



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1796 Light Cavalry Saber referenced in Charles Conwell's article. The 1796 Light Cavalry Saber comes with a choice of an all steel scabbard or a wood/leather scabbard, both versions feature steel mounts and fittings. Caution: It is sold pre-sharpened and has not been tested for stage purposes. \$389.99 (www.coldsteel.com)



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Le Théâtre du Grand Guignol is dead . . . or so scholars and theatre historians would lead you to believe; but then this cult theatre did capitalize on the art of death and dying, so faking their own death would not be out of character for them. Is this theatre still located at the end of one of Paris's darker alleys?

No. Is the company still performing? No. Have their performances and reputation continued to influence theatre and our culture? Absolutely! The Grand Guignol has simply gone underground, and not the six feet that you might expect, but rather only skin deep, continuing to spread its infectious ideals into the theatre of today. Though only in existence for sixty-five years, the Grand Guignol raised the technical expectation levels of theatrical violence and influenced the way future generations observed violence on the stage throughout Western theatre.

Theatre historians have noted how the Grand Guignol arose from the foundations established by the avant-garde naturalist movement, but that they found their niche by focusing on the dark and violent acts humanity is capable of committing. Part of what secured the Grand Guignol's influence on later generations related directly to the techniques they used to increase the realistic depiction of violence on stage. These methods and techniques provided inspiration for the horror film genre but also strengthened the desire for realistic violence on the stage.^I As a teacher of stage combat and a choreographer of theatrical violence, the Grand Guignol's influence on the portrayal

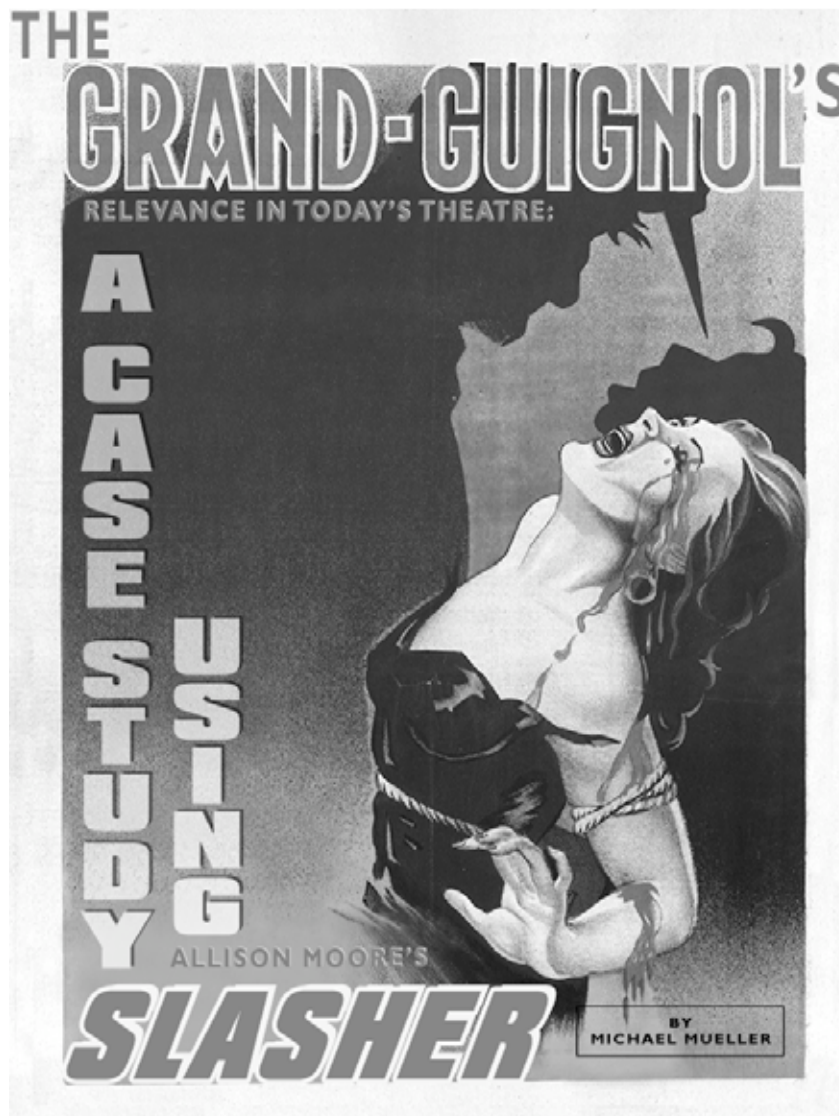
of violence is of great interest to me. I recently was contracted to choreograph a production of *Slasher* by Allison Moore and was intrigued by the correlation between that production and the style of the Grand Guignol. By using the former as a case study, one can see how the techniques of the Grand Guignol are still practiced

by modern companies and appreciated by their audiences. In order to understand the relevance of these practices today, however, it is important to first explore the techniques and challenges of Le Théâtre du Grand Guignol.

The Grand Guignol's primary challenge in depicting realistic stage violence revolved heavily around the limited space in which they worked. The close proximity of the audience heightened the potential for dramatic effect, but it also held a higher risk of failure if not done exceptionally well. Grand Guignol historical researchers Richard J. Hand and Michael Wilson note that the importance of the size of Le Théâtre du Grand Guignol was "not in the auditorium's *smallness*, but rather its *intimacy*."^{II}

Indeed, the stage area was approximately 23 x 23 feet and, with only 293 audience seats, was one of Paris's more intimate venues. They go on to quote French literary critic and dramatist Jules Lemaître as saying that "the audience was so close that illusion was an impossibility."^{III} By this Lemaître surely meant that the intimacy of this theatre space would increase the likelihood of patrons witnessing the techniques used by the actors in performing a given effect. This spacial limitation posed an interesting challenge to the Grand Guignol production team, which they overcame through technical resources, ensemble collaboration, and staging.

The Grand Guignol had quite a few technical elements that they employed regularly, including props such as a retractable knife blade that released a reservoir of blood from the handle, and blades with curved braces between the handle and the blade tip to create the illusion of penetration when placed on the victim's body. All of these props assisted in providing the illusion



^I The play *Slasher* draws inspiration from the horror film genre, which was influenced by the Grand Guignol. There are additional sources of research pertaining to the Grand Guignol's influence on film; however, this paper centers on the relationship between the Grand Guignol and stage performance.

^{II} Hand and Wilson, 31.

^{III} Ibid.

of violence in such an intimate setting. Where the Guignol artists really began to push the boundaries of violence was through their employment of magicians' illusions. An excerpt from the documentary film *Ecco* shows a brief clip on the Grand Guignol, demonstrating how dismemberment is shown in full audience view. John M. Callahan detailed this effect as follows:

This trick was accomplished by the woman pushing her arm down hard on a slat of the table made to roll over when pushed, the reverse side having been prepared with a fake arm dressed to match the actress's arm at the shoulder. At the moment the slat rolls over, the actor crosses in front of her to keep the audience from seeing the maneuver. He then proceeds to dissect the fake arm, with much blood coming from the handle of the cutting instrument, being squeezed out through the blade.^{IV}

This is one of the more complex staging effects in the Grand Guignol repertory. It required technical ingenuity through the creation of the rotating slat as well as the use of a prop knife to provide blood for the wound. Additionally, this effect required technical proficiency from the actors with regard to their timing. Through the combination and perfect execution of all these elements, even an audience sitting directly in front of the action would be unable to see how this illusion was performed, further enabling them to suspend their disbelief.^V

A large part of the Grand Guignol's success came from the proficiency of their actors in creating the atmosphere, building suspense, and, ultimately, executing moments of violence with incredible technical aptitude. There has been debate among various historians over the technical proficiency of the actors. Callahan holds that to "act at the Grand-Guignol was to be a magician," whereas Gordon contends that the simplicity of design and operation of props and special effects enabled any performer to create the illusion.^{VI} For both arguments, however, the key to the success of the Grand Guignol rested in the skill of the performers to portray the characters, build the tension, and sell the effect of any violence on stage. If the actor can't make it believable, it doesn't matter if you are two feet or fifty feet from the action; no one watching will believe it.

The theatrical staging of the Grand Guignol was also integral to their ability to sell such effective violence. Hand and Wilson mention how "[t]he stage was strictly proscenium (invaluable for the effective execution of special effects) and the limitations of the stage area restricted action and setting, thus dictating the plays written for it: recurrently, we find plays set in prison cells, asylum cells, execution courtyards, lighthouses, barber shops, opium dens, bedrooms in brothels, or operating theatres."^{VII}

IV Callahan, 172-73.

V "Grand Guignol – Trecho do documentario Ecco"

VI Callahan, 165.

VII "Establishment, location, stage dynamics"

VIII Gordon, 47.

IX Hand and Wilson, 54.

This special configuration afforded the production team the ability to mask illusions with greater ease than would be possible in other configurations. Staging the action in such a way that it momentarily obscured the audience's view forced the audience to use their imagination to fill in the details. One such example of this is the staging of the "Ribbon of Flesh" torture from *The Torture Garden* by Pierre Chaine (1922), which was detailed by Mel Gordon:

Before Ti-Bah's second entrance, prepare the following back stage: On Ti-Bah's back at the level of her shoulder blades, affix a thin strip of adhesive plaster colored red on the bottom and flesh-color on top. When Han says: "I said it," Li-Chang grabs Ti-Bah, forces her to her knees and facing the audience, tears off her shirt. As soon as Han gives the knife to Ti-Mao, Li-Chang, with one knee to the ground next to Ti-Bah, holds her wrists with one hand and with the other grabs her by the hair and pulls her head down. Ti-Mao uses this moment to simulate making two slits in her back. In reality, he bloodies her back with fake blood contained in a small tube or vial, which he then hides. As soon as Ti-Mao has finished this preparation, Li-Chang pushes down on the back of Ti-Bah's neck, forcing her forehead to the ground, thereby exposing her back to the audience. At the same time, Ti-Mao seizes the top end of the plaster and tears it very slowly down her back so that everyone has time to see the bloody scrap peel off of Ti-Bah's shoulders.^{VIII}

Hand and Wilson note that this excerpt is un-credited and, as such, is unreliable as an actual historical account of this staging.^{IX} It does, however, provide one perspective of how this effect might be staged. The staging effectiveness detailed by Gordon is justified by Hand and Wilson not only through the wound being masked from the audience up stage in preparation, but also by the distraction of the audience with the use of nudity, and the even pace that is suggested for the execution of the effect. Of these three elements mentioned, nudity is the only distraction specifically mentioned in the stage directions of *The Torture Garden*. Masking the preparation of an effect up stage is a common staging technique used to obscure the audience's view, but the even pace serves a dual effect. It provides an element of safety for the actors and also enhances the audience's ability to view the story being told through the violent action. If actors move too quickly, mistakes can cause injury. Even if done precisely, a hurried pace may cause the audience to miss crucial details that should inform their responses to the scene. Above all, The Grand Guignol was interested in telling the story through their portrayal of violent actions.

These same principles of storytelling continue to this day, as do the challenges theatre technicians face when attempting to present violence on the stage. I was recently presented with challenges very similar to the Grand Guignol in a production of *Slasher*, produced by the University of Pittsburgh. Allison Moore's *Slasher* is a new play that takes a comedic look into the making

of low-budget horror films. The story revolves around a young waitress in Austin, Texas, Sheena, who is recruited to take over as the “last girl” in a horror movie filming in the area under the direction of Marc Hunter and his assistant, Jody. Desperate to escape her financial troubles and separate herself from her dependant family, this opportunity seems to be her way out. Unfortunately, past events involving her mother, Frances, set off a series of actions that place Sheena in the middle of a desperate battle between the completion of the film and her family’s safety. This production dealt with the same challenges of an intimate theatre setting, prop manufacturing, and staging relating to the realistic violence that the Grand Guignol wrestled with over a century ago.

While *Slasher*’s staging shared the challenge of intimacy with the Grand Guignol, the former increased the challenge by not using a proscenium stage configuration. The show was performed in a proscenium theatre, but the proscenium was walled off, and the audience sat in an alley-style configuration, facing center stage from both wings, which reduced the playable area to 25 x 13 feet and only allowed for 120 spectators per performance. Such a close proximity and configuration forced the production team to confront enhanced technical challenges.

One of the interesting challenges of the production came from the specific prop requirements that the show demanded. Some of the props were real, and some were intended to appear unreal for the film being produced in the play. The production team needed to be very clear about how real or how fake certain items needed to appear. Much like the balance that the Grand Guignol had to negotiate between comedic and violent one-act plays, this production of *Slasher* had the added challenge of balancing both elements in the same play. One item that

represented this challenge was the “prop knife” used in scene seventeen. The stage directions called for Jody, the film director’s assistant, to take the prop knife and slice another character’s neck, causing blood to shoot “out like a geyser.” Since a real knife was called for later in the scene, the prop knife chosen needed to appear artificial to achieve comedic effect. This moment was in stark contrast to the realistic violence of a power drill being inserted into the neck of Frances, Sheena’s mother, moments later in the same scene.

Creating the realistic illusion of inserting a power drill into someone’s neck posed the most difficult challenge for this production. An event like this can directly relate to the Grand Guignol. In fact, a Grand Guignol play entitled *The Kiss of Blood* by Jean Aragny and Francis Neilson opens with a living patient being operated on with a trepanning drill. While *The Kiss of Blood* begins on a serious note, what I found more intriguing about the moment in *Slasher* was that the show, up until a few moments before the drill event, had been awash in comedy and poorly executed, low-budget horror effects. I think that this one



Marc Hunter (Sam Turich) threatening Frances McKinney (Tara Velan) with a power drill.

Photo is courtesy of the University of Pittsburgh Repertory Theatre
Photographer: John Altdorfer.

moment of dramatic violence, set in juxtaposition with the comedy that preceded it, created the opportunity to catch the audience by surprise and achieve a much more visceral response.

In order to achieve the full effect of this moment, our production emulated the Grand Guignol’s utilization of staging diversions and technical perfection from the performers. Immediately prior to the neck drilling, there was a written struggle between Marc (the film’s director) and Frances (Sheena’s mother). Frances had been bound to a wheelchair and gagged with duct tape during a confrontation earlier in the scene. The following excerpt details the struggle leading up to the moment of dramatic violence from the draft of the play used for the production.

MARC That's my girl. *(He runs the knife between her breasts.)* First we have to get you out of these clothes.

SHEENA No, stop, Marc – Jody? Stop!

MARC Just react.
 He takes his knife, puts the point of it under the center of her bra, as though he's going to slice it open. Frances suddenly springs up from her chair. She has worked one of her hands free, and she runs, full-force, at Marc. They wrestle. Jody jumps in and tries to pull them apart. Frances fights fiercely.

MADISON *(whispers to Sheena)* Is this part of the movie?

SHEENA No!
 Frances knocks Jody out, turns her attention back to Marc. Madison slowly moves toward the door.

MARC I've had enough of you!
 Marc knocks Frances to the ground. He grabs her ankle, pulls her toward him.
 Oh no you don't!

SHEENA JUST STOP!

MADISON Someone let me know about the call time for tomorrow, 'k?

MARC Madison get back here!
 Frances grabs the cordless drill and attacks Marc.

MARC *(to Frances)* What the fuck!

MADISON Okay, see ya!
 Madison exits. Marc and Frances struggle, Frances gets the drill very close to Marc's face.

MARC No no no no no no –

SHEENA Leave her alone!
 Marc pushes Frances back. With his hands clasped over her own, he turns her hands so that the drill is now facing Frances. She tries to back away, but Marc is too strong. He pushes the drill dangerously close to her neck.

SHEENA CALL THE POLICE!

MARC What's the matter? Nothing to say now? I remember you! Screaming all over the news, trying to make it sound like I was the villain! Well nobody listened then, and nobody's gonna listen now, so just shut up!
 Jody is finally able to get up. He sees Marc, rushes over to help Frances, but stumbles into Marc, which sends the drill plunging into Frances' neck.

MARC What . . .
 No . . .
 Marc releases his hands, Frances's hands remain on the drill, which is still in her neck. Jody reaches over and pulls it out of her.

JODY Holy shit. We've gotta . . .
 Jody takes the tape out of her mouth. A puddle of blood begins to appear all around Frances's head and neck. It is dark, different from the movie blood. Frances makes terrible gurgling noises.^x

.....

X Moore, 97-99. The complete text of *Slasher*, by Allison Moore, was published in September 2010 and is available through Samuel French.



Marc Hunter (Sam Turich) demonstrating how to get the reaction he wants from Sheena McKinney (Celina Mauti).

Photo is courtesy of the University of Pittsburgh Repertory Theatre.

Photographer: John Altdorfer.

In this struggle, two crucial things needed to happen. The first was that the drill had to be utilized. By using a live power drill, the audience was able to see and hear that the threat was real. The second was that, through a series of events, the stage needed to be split in half, with Marc and Frances struggling on one side, and the three remaining characters on the other. One of these remaining characters, Madison (an actress in the film), was yelling excitedly while trying to escape the chaos. Sheena, (Frances' daughter and "last girl" in the film) was also yelling for both Marc and Frances to stop their struggle, in addition to being handcuffed to a radiator in only her bra and shorts. Finally, Jody (Marc's assistant), who was momentarily knocked out at the beginning of the struggle, slowly recovered near the radiator with Sheena's assistance. With actors at either end of the playing space, the audience was forced to shift their focus from one side to the other. During this back and forth, and through a collaborative effort, Marc and Frances switched to an identical drill that had been hollowed out with a blood reservoir and a locked drill bit. It is important to note that, as with the Grand Guignol, flesh was being used at this point to distract the audience from the drill switch. Sheena was at the other side of the stage yelling and half naked, which did have the desired effect of pulling audience attention, especially given a college environment. For our production, Marc pulled Frances up to the lip of a nearby tub for sight lines and threatened her with the drill that she had attacked him with, once again showing the drill to the audience. As Marc said "... so just shut up!" Jody ran from the other side of the stage to restrain Marc, but tripped, spinning Marc, and his hand with the drill, into Frances' neck.

Jody's action of masking the moment when the drill bit entered Frances' neck worked the same as the Grand Guignol actor masking the rolling slat for the arm dismemberment mentioned earlier. The audience sees the moment before, with the drill above Frances, and the moment after, when the drill was embedded in her neck. Because the actors were at one end of the playing space, the alley configuration was essentially shifted back into a proscenium for this particular moment, and thus better served to hide the drill carefully placed on the side of the actress' neck, away from the audience. There was a moment for the audience to see the drill sticking out of her neck before Jody moved in with a blood pack to squeeze as he extracted the drill, providing a final spurt of blood. Additional blood packs were added from various hidden locations to ensure that Frances was covered in blood for her dramatic walk across the stage to save Sheena.

This moment, as with other Grand Guignol moments of violence, succeeded because of the staging and actors ability to balance the technical requirements of executing this complex sleight of hand in close proximity to an audience at a heightened

moment, while simultaneously performing intentions, tactics, and relationships. When done well, even someone sitting two feet from the actors during this moment was not able to see the illusion, and thus the suspension of disbelief was not interrupted.

While there were no reports of fainting or sickness among any in attendance, there were plenty of gasps, shrieks, covering of eyes and mouths, and definite recoiling. As part of my research, I worked with the stage management team to monitor the audience response each night regarding this moment of violence involving the drill. Out of eleven performances with a live audience, only two performances didn't have any significant audience response noted in the production report. For these two shows, the main observation was that "all were quiet and attentive, but not outwardly responsive" toward moments of humor or threat of physical violence. It is interesting to note, that these two shows were at the conclusion of the run, where the audience was probably more informed about this moment from discussions in class and around the department during the previous week.^{XI} With these expectations, it is possible that these later audiences had mentally prepared themselves for the event, and thus were not as surprised as the audiences from the opening weekend. Most reports, however, ranged from "hands over mouths" to "a few gasps," and in one performance, an audience member was quoted as saying they thought, "something bad actually happened and that Marc was really calling the police." This kind of response speaks volumes to the sense of realism the cast was able to portray during this production.^{XII} As the choreographer, I hold this response as a tremendous success. Additionally, my appreciation for the efforts the Grand Guignol, regarding their technical advancements in the presentation of theatrical violence, could not be greater.

Today's theatre goers may not be familiar with this little theatre, located at the end of one of Paris's darker alleys, but the level of excellence we have come to expect in representations of violence owes credit to this fleeting band of theatre artists. With productions like *Slasher*, it is easy to see that their ideals and techniques continue to influence contemporary theatre practices. Le Théâtre du Grand Guignol lives on to titillate, scare, and hold practitioners of realistic violence up to the highest level of excellence.

Special Thanks

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XI Kircher.

XII Ibid.

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THE CHALLENGES OF SPACE AND SAFETY: CHOREOGRAPHING MAMET'S EDMOND.

By Paul Ray

Photos by: Andrea Huysing

(Author's Note: This narrative describes the experiences of AAC Paul Ray from November 2009 to January 2010 as related to and enlarged upon by author Joy Walker and is therefore written from his perspective.)

Since discovering the SAFD in 1994, I have found that the organization's system of stage combat, or, in other words, the series of physical signposts enacted to keep the participants safe, to be the most comprehensive and safe in use today. In the winter of 2009, I was hired by director Paul Budraitis to direct David Mamet's *Edmond* at the Balagan Theater, a small yet vibrant Seattle venue. I was aware from the beginning of the project that the play contained intense and varied scenes of violence, which would present challenges both emotional and physical. When I entered the venue where the play would be performed, I realized that the space itself, as well as the material, would make choreographing the show a formidable challenge. I'd worked in small spaces before, choreographing a wide variety of plays, but I was excited to explore how this particular work, with its violence and power shifts, would take shape. I was fairly confident that I would be able to meet any physical challenges using my professional theater and stage combat training alongside basic SAFD guidelines such as using safe distance, eye contact, and cueing one's partner. What follows is a narration of how I integrated the challenges imposed on my choreography by such disparate influences as the smallness of the space, the visions of the director and actors, the need for safety, and the material itself, in order to help create a powerful production.

The Balagan was a small theater located in the basement of an old building. My first impression was that it felt like a large garage. The actual stage space was small and could have been configured in many different ways, depending on the production. Additionally, the ceiling was quite low, further adding to the spatial difficulties. I had never worked in such a confined area before, and, not knowing how the space would be configured, it was difficult to determine what the points of view would be and how much room the actors would have on stage.

In his eighty-minute one-act, *Edmond*, David Mamet plunges his audience into the seamier side of the 1980s by creating a harrowing morality tale of a middle-class Everyman approaching, and crossing over, the limits of accepted and moral behavior. Relentlessly dark, savagely violent, and mordantly comic, *Edmond* is meant to disturb. Suffering from growing angst and boredom,

the main character, Edmond, goes on an increasingly violent and desolate spree, searching for something that he can't name or describe, doing anything to escape his middle-class existence. Edmond's most hellish crime, arguably, is his willingness to leave his morality and humanity behind in the service of thrill-seeking. Or as Edmond himself puts it, "a man's got to get away from himself".

Edmond contains several different violent episodes, each presenting its own challenges. The violence escalates throughout

the play, starting with the title character receiving a beating in an alley from several men. Edmond is then a victim of a mugging, but is able to turn the violence around and, surprisingly, kills his attacker. Growing more and more deranged and uninhibited, Edmond stabs a young woman, is tried and convicted, and becomes a victim of rape while in prison. In what way would I integrate the SAFD elements of safe stage combat to keep my actors from being hurt when there was so little space to move? I was also trying to keep in mind how difficult it would be to fool the audience into believing any sort of choreographed



Ryan Fields and Ali el-Gasseir interrogate Sam Hagan as Edmond.

violence in such a small space. My mind began working through many different scenarios.

I had worked well with director Paul Budraitis in the past; we collaborated on some summer Shakespeare productions. I knew that he would be very specific as to what he wanted when it came to movement and choreography, and I had the utmost respect for his vision, experience, and talent, just as he had for mine. Paul and I had several intense meetings at the beginning of the production, and he shared with me his perspective of the play, inducing me to look at the work, the main character, and the violence in a whole new way. The director wanted to portray Edmond as a victim of circumstance—Fate's pinball, in a way. For the most part, events had to happen to him, had to push him until he suffered a mental breakdown and murdered a young woman. The director was looking for a style of violence more accidental than deliberate, and we decided together that we needed to think outside the box. My safety standards would still be important, but we began to explore how to follow the elements of safe combat within the confined dimensions of both the theater and the emotional realities of the characters.

This new perspective got me thinking in new ways. The violence had to be incidental, accidental—not a predictable, staged brawl, but with characters almost performing violence to themselves. It was about physicality and movement, of course, but the acting intention itself was uncharted territory. It was essential to dissect the moment of the violence, accidental or purposeful, and how the characters could and would react and what the elements of that reaction would be. In such an intimate space, we had a more intense intimacy with the audience; our intentions had to be clearer and we had to be sharper on our objectives. Because the audience would never be more than six feet away from the actors, I found that smaller movements were more effective and gave greater violent intent than large movements.

I began to question how it was possible to get to an accidental moment in violence. How does one contain a moment? Breaking that moment down into movement stages and sections was difficult. We began to use emotions and reactions like surprise, disbelief, honesty, and stillness, letting that inform what action came next. Fight Master David Brimmer taught me that one should keep the pain response of the body, using pain as sense memory and holding on to that for as long as possible. We strove to go beyond the standard SAFD elements, pushing them to look as natural and accidental as possible, while still being safe. Involuntary reaction became a vital tool for me; for example, Edmond's attacker holds him too closely and ends up cutting his own throat as a result of an involuntary physical reaction of Edmond's.

As a result of these limits in space, actor safety, and emotional integrity, as well as the demands of the play itself, I had to be flexible. I continued to throw out options, refusing to hold on to certain arrangements just for selfish reasons. Decisions about the violence came down to presenting the actors with these different options and discovering which ones they felt weren't real or weren't what their characters would do. The actors were quite receptive to different scenarios, at many times offering up their own, and I trusted their impulses. Often, choreography came down to a process of elimination, finding out what the actors/characters didn't want, while always making sure the safety system was firmly in place.

It was only late in the process that we learned the exact set configuration. The audience was in the round, with the action taking place in the middle of the space and off in the corners. Once the actors knew the configuration, they discovered very quickly that new and stronger places existed than those they had been using before. It became necessary to re-block or rotate some of the violence, but the actors were good enough that the basic foundation we had established stayed the same. We were able to

rotate our scenes so that the POV for the audience improved. It helped that we had plenty of rehearsal time to figure out what we wanted within the "accidental violence" and could essentially move it however we chose in the space, regardless of size.


In the end, choreographing Edmond proved to be incredibly rewarding directly because, and not in spite of, its physical confinement. I may have preferred a larger theater space with more room to move, however that small space expanded my abilities and understanding of how to convey stage violence effectively to an audience while maintaining safety. It brought home to me once again that a choreographer must always keep his mind open and aware of the needs of the production, the venue, and the actors. Working within the constraints of the tiny Balagan theater and this play brought out new solutions and hidden

possibilities within both the actors and myself. It also illustrated the extent to which my work can be molded, changed, adjusted, and expanded to fit any space or situation.




Ali el-Gasseir exchanges money with Sam Hagan as Edmond.

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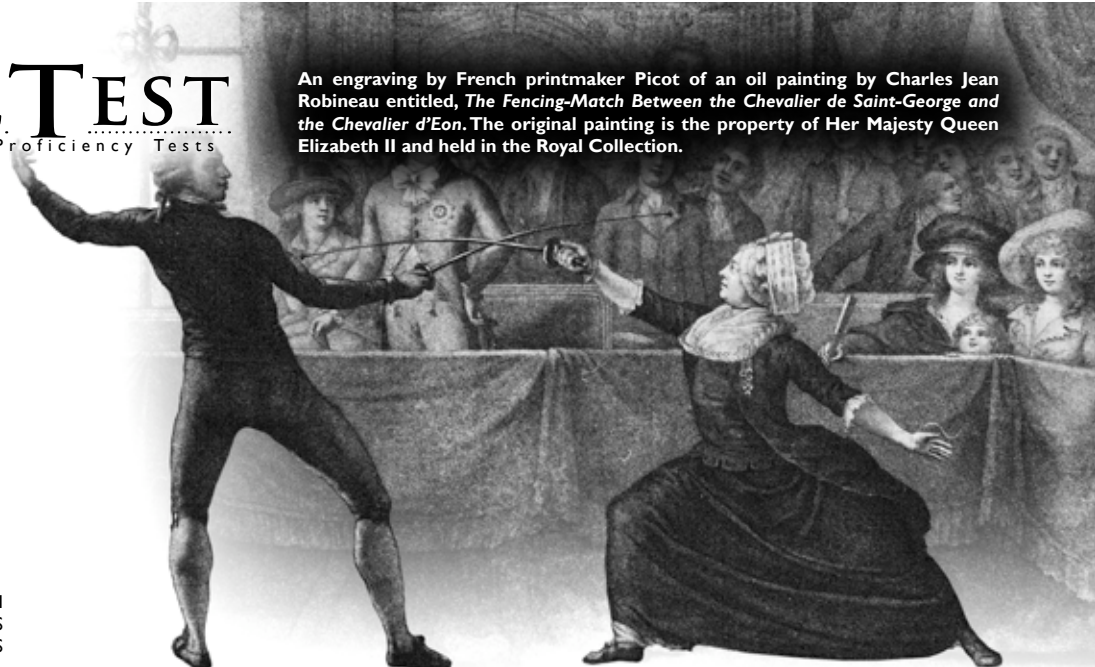
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PUT TO THE TEST

Results of the SAFD's Skills Proficiency Tests

Location		Date
Instructor		Adjudicator
Person Tested		Weapons Proficiency
BS Broadsword	KN Knife	
QS Quarterstaff	RD Rapier & Dagger	
SIS Single Sword	SS Smallsword	
BSS Broadsword & Shield	UA Unarmed	
TFS Theatrical Firearm Safety		
BP Basic Pass	RP Recommended Pass	



2011

Slaughter on the Square

Elizabeth Styles

Danette Baker
Ed Baker
Joshua Burke
Maggie Conley
Steve Looten

01/05/2011
Charles E. Coyl
QS
QS
RD UA
RD UA
RD UA

Winter Wonderland Workshop

Jay Burckhardt

Elizabeth Styles

Denise Alessandra Hurd

Matthew E. Ellis

Ed Baker
Lila Baker
Angela Bend
Gretchen Breslawski
Collin Bressie
Kyle Buckland
James Burt
Benjamin Cole
Michael Cosenza
Jenna Csont
Marcus Davis
Sarah Dill
Jeremy Earl
Brian Evans
Lucas Fedell
Scott Fenstermaker
Kim Fukawa
Stewart Hawley
Rowan Johnson
Daniel Klarer
Brent Maddox
T. Anthony Marotta
Lance Martin
Jennifer Mickelson
John O'Hagan
Orion Protonentis
Robert Richnavsky
Dawn Riggs
Amie Root
David Schneider
Jordan Smith
Zev Steinberg
Justin Stewart
Ryan Zarecki

01/09/2011
Richard Raether
Erik Fredricksen
Charles E. Coyl
RD
RD UA
RD
BS RD UA
KN
RD UA
SS
SS QS
RD
RD UA
BS UA
UA
RD
BS
SIS
UA KN
RD UA
SIS UA
RD UA
QS RD
RD UA
SIS
SS RD
RD UA
RD UA
RD UA
RD
BS
RD UA
QS UA
RD
QS SIS
RD UA

Private Classes

Geoffrey Alm

Molly Boettcher
Casey Brown
Stacey Bush
Danielle Daggerty
Tom Dewey
Brooks Farr
Lee Ann Hittenberger
John Lynch
Chris Martinez
Jon Peck
Lisle Pederson
Andy Rice
Rusty Tennant
Julia Welch
Alec Wilson

01/15/2011
Brian Byrnes
RD
BS QS RD UA
BSS RD
RD UA
BS RD UA
BS BSS RD SIS UA
RD UA
BS RD
SIS
BS
QS SIS UA
BS RD
BS BSS QS RD UA
BS RD SIS
QS SIS UA

Howard Community College

Jenny Male

Noah Bird
Lauren Danzig
Chris DiGregorio
Kyle Encinas
Brian Farrell
Nancy Flores
JilliAnne Grabau
Joe Grasso
Jamie Jager
Aaron Lekarz
Jonas Loza
Chris Niebling
Brendan O'Donnell
Sunny Paige
Linda Pieplow
Jack Powers
Karen Schlumpf

01/29/2011
Charles E. Coyl
UA
UA
RD SIS UA
BS RD
BS BSS RD
RD
UA
RD SIS UA
BS SIS UA
UA
UA
BS BSS SIS
UA
BS BSS
RD
RD
BS BSS RD

Western Oregon University

Ted deChatelet

Paul Malone
Jack Meng
J Parker
Lisle Pedersen
Thomas Slater
Alec Wilson

01/29/2011
Geoffrey Alm
BS KN
KN
BS
BS KN
BS
KN

Actor's Gymnasium

Charles E. Coyl

Diana Christopher
Colton Dillion
Katlyn Drost
Gabriel Howard
Louie Laput
Kandi Magner
Samantha McDonald
Amy Secunda
Zev Steinberg
Stephen Wisegarver

02/27/2011
David Woolley
KN QS SIS UA
SIS UA
KN SIS UA
KN SIS
KN SIS UA
KN SIS UA
KN QS SIS UA
KN SIS UA
KN SIS UA
SIS UA

The Theatre School @ DePaul University

Nick Sandys

Chris Boykin
Celeste Cooper
Brian Crawford
John Crosthwaite
David Daniels
Pamela Davis
Joe Flynn
Derek Gaspar

03/15/2011
Charles E. Coyl
QS RD UA
KN QS RD UA
QS RD UA
KN QS RD UA
QS RD UA
KN RD UA
KN RD UA
QS RD UA

Cory Kahane
Mark Lancaster
Michael McKeogh
Michael Olavson
Sean Parris
Annie Prichard
Caroline Rau
Chris Rickett
Levenix Riddle
Aaron Rustebakke
Logan Sandridge
Emma Starling
Lisandra Tena

KN RD UA
KN RD UA
QS RD UA
KN RD UA
QS RD UA
KN QS RD UA
KN QS RD UA
QS RD UA
QS
QS RD UA
KN RD UA
KN RD UA
KN RD UA

Bay State Fencers

Adam Mclean

Robert Walsh

L. Stacy Eddy
Will Gelinas
Ted Hewlett
Angie Jepson
Kirin McCorry
Eric Rollins

03/17/2011
J. Allen Suddeth
SS
SIS UA
BS BSS KN QS RD SIS SS UA
BS KN QS SIS
RD
BSS RD UA

JKChoreography

Jay Burckhardt

Angela Bend
Steve Carson
Patrick Cooney
Matthew Davis
Catie Early
Janelle Foszcz
Kim Fukawa
Bobby Hoffman
Samantha McDonald
Zack Meyer

03/23/2011
Charles E. Coyl
SIS
UA
UA
SIS UA
SIS
UA
BSS
SIS UA
UA
BSS

Regent University

Dr. Michael Kirkland

Chris Bookless
Zachary Bortot
Diana Coates
Sean Cowan
Micaela De Lauro
Amy Dunlap
Jeff Fazakerly
Nathanael Fisher
Andy Geffken
Hannah Hughes
Madeline Ranson
Whitney Rappana
Michael Salisbury
Britain Wilcock

03/25/2011
Richard R. Ryan
RD
BS QS RD
BS QS RD
BS QS RD
QS RD UA
BS QS RD
BS QS
BS QS RD
BS RD
QS RD
QS
BS QS RD UA
BS QS RD
BS QS RD

Those who meet or exceed the standards of the SAFD's Skills Proficiency Test are listed in the Put to the Test section of *The Fight Master* in order to give proper recognition to the hard work that goes into each test. However, PttT is a work in progress and errors may occur in the entry of data. If an inaccuracy is detected please notify the Editor-in-Chief so that the discrepancy can be rectified and proper credit restored to the deserving party. The creators of this publication take the accomplishments of their fellow combatants very seriously and wish to show that by representing the most accurate information possible.

Denver Center Theatre Academy	03/26/2011	Shelley Johnson	UA		
Geoffrey Kent	Dale Anthony Girard	Paul Pharris	BS		
Bryce Alexander	BS	David Reed	KN SS	Austin Pike	KN SIS UA
Elia Brovarone	BS RD	Cliff Williams	KN SS	Ashley Promisel	KN SIS UA
Barret Harper	BS			Afton Reed	KN SIS UA
Nick Henderson	BS	University of Florida		Timothy Schwartz	KN SIS UA
Andrew Hunter	BS RD	Tiza Garland		Aaron Smith	KN SIS UA
Kari Kron	BS	Carlos Alejandro	RD UA	Caitlin Sneed	KN SIS UA
Janet Noble	BS	Andrew Bailes	RD UA	Jessica Stith	KN SIS
Shea Szymanski	BS	Jessamyn Fuller	RD UA	Christopher Tedrow	KN SIS UA
		Amelia Harris	RD UA	Elizabeth Wilson	SIS
		Ryan Johnson-Travis	RD UA		
		Alaina Manchester	RD UA	Combat Inc.	05/01/2011
		Felipe Valle Costa	RD UA	Ray A. Rodriguez	Michael G. Chin
Virginia Beach Bash	03/26/2011			PJ Gonzalez	BS SIS
Casey D Kaleba	Michael G. Chin	Roosevelt University		Michael Hagins	KN QS SIS
Jenny Male		Charles E. Coyl		Theik Smith	KN UA
Lex Davis	KN	Neil B. Massey		Rebecca Spindler	QS UA
Kyle Encinas	KN	Derek Barham	SIS		
Daniel Granke	RD	Jack Bartholet	UA	Hofstra University	05/01/2011
Carl Long	RD UA	Patrick Belics	SIS	Robert Westley	Dale Anthony Girard
Eric Pasto-Crosby	RD UA	Tim Bickel	SIS	Georgia Andre	RD
Adam Rath	RD UA	Colin Creveling	SIS	John Ball	RD
Kevin Robertson	UA	Wesley Daniel	UA	Maria Camilo	RD
		Josh Doucette	SIS	Kira Christoforidis	RD
The Lee Strasberg Institute	03/28/2011	Laura Elleseg	SIS	Mary Finnegan	RD
J. Allen Suddeth	J. David Brimmer	Max Fabian	SIS	Adam Griffith	RD
Christopher Abreu	UA	John Finley	UA	Katie Hoffmann	RD
Timothy Claroni	UA	Joe Galizia	SIS	Chloe Houston	RD
Thomas Moe	UA	Brian Grey	SIS	Amelia Kreski	RD
Jake Moore	UA	Sophie Grimm	UA	Bailey Libby	RD
Martin Schoendorfer	UA	Julie Grisham	UA	Taylor Phillips	RD
Nadine Speer	UA	Sarah Hartman	SIS	Ian Poake	RD
Bola Taylor	UA	Alan Hughes	SIS	Erika Santosuosso	RD
Crystal Vincens	UA	Anthony Kayer	UA	Michelle Street	RD
Kim Vogels	UA	Chris Lafferty	UA	Christian Titus	RD
		Alicia Laswell	UA	Chris Wentworth	RD
		Daniel McNeil	UA		
Swordplay	03/30/2011	Mandy Modic	UA	Indiana University	05/01/2011
Joseph T Travers	J. Allen Suddeth	Adam Molloy	UA	Adam Noble	k. Jenny Jones
Fiona Beu	UA	Andy Monson	SIS	Niles Burke	RD UA
Alexis Black	QS	John Presney	UA	Dylan Cashbaugh	RD UA
Alice Dranger	QS	Michael Reckling	UA	Kaitlyn Esther	RD UA
Robert Dyckman	QS UA	David Sajewich	UA	Sarah Fischer	RD UA
Jacob Grigolia-Rosenbaum	QS UA	Emma Schreiberman	UA	Kelly Glyptis	RD UA
Melinda Hood	QS	Tyler Smith	UA	Thomas Greenwood	RD UA
Jack McKeane	UA QS	Kadie Tolderlund	SIS	Matthew Herndon	RD UA
Andy Passidomo	UA QS	Drew Williams	SIS	Shewan Howard	RD UA
Renee Rodriguez	QS	Nathan Wonder	SIS	Mark Kamie	RD UA
Amy Rosvally	UA			Patrick Kelly	RD UA
Jonathan Rubin	UA	University of Arizona		Maddy King	RD UA
Mark Schryver	QS UA	School of Theatre Film & Television		Henry McDaniel III	RD UA
Emma Servant	QS	Brent Gibbs		Emily Mohler	RD UA
Tim Shelton	UA	Aaron Blanco	BS RD UA	Caty Natt	RD UA
Mia Van de Water	QS	James Conway	BS RD UA	Adam Rector	RD UA
		Megan Davis	BS RD UA	Abby Rowold	RD UA
Case Western Reserve University PATP	04/09/2011	Ryan DeLuca	BS RD UA	Kelsey Sheppard	RD UA
Drew Fracher	David Woolley	Shaka Folger-Basso	BS RD UA	Amy Tilles	RD UA
Andrew Gorell	RD	Joe Hubbard	BS RD UA		
Dan Hendrock	RD	Karl Hussey	BS RD UA	University of Houston	05/03/2011
Michael Herbert	RD	Seth Kershnik	BS RD UA	School of Theater & Dance	
Kim Krane	RD	Connor Kesslering	BS RD UA	Brian Byrnes	Michael G. Chin
Kelli Ruttle	RD	Brad Kula	BS RD UA	Samuel Brown III	QS SIS UA
Yan Tual	RD	Preston Maguire	BS RD UA	Danielle Bunch	QS SIS UA
		Clayton McInerney	BS RD UA	Melanie Burke	QS SIS UA
		Javan Nelson	BS RD UA	Kelly Burnett	QS SIS UA
		Mike Reasor	BS RD UA	Greg Cote	QS SIS UA
Fox Valley Repertory	04/09/2011			Kyle Curry	QS SIS UA
John Tovar	Charles E. Coyl	Christopher Newport University		Jonathan David	QS
Ed Dawson	QS UA	Gregg Lloyd		Stefan Espinosa	SIS
Shane Hill	QS	Zachary Alexander	KN SIS UA	Andrew Garrett	QS SIS UA
Lori Holm	QS	James Banks	KN SIS UA	Amelia Hammond	SIS
Sandra Howard	QS UA	Chrissy Brinkman	KN SIS UA	Chelsea Holmes	QS SIS UA
Gabriel Howard	QS	Joshua Clary	KN SIS UA	Katie Lo Re	QS SIS UA
Gregory Larson	QS UA	Mathew Desjardins	KN SIS UA	Kevin Lusignolo	QS
Zack Meyer	QS UA	Molly Donahue	KN SIS UA	Shannon Mullarkey	QS SIS UA
Stephanie Murphy	UA	Ashley Earick	KN SIS UA	Dylan Paul	QS SIS UA
Aaron Pagel	UA	Kelly Gardner	KN SIS UA	Benjamin Reed	QS SIS UA
Bruce Worthel	UA	Sarah Hayes	KN SIS UA	Andrew Runk	QS SIS UA
Claire Yearman	QS UA	Tyler Hoskinson	KN SIS UA	Jenna Simmons	QS SIS UA
		Martin Lawrence	KN SIS UA	Alan Wales	QS SIS UA
Louisiana Tech Stage Combat Workshop	04/24/2011	Jaime McWilliams	SIS UA	Rosie Ward	QS SIS UA
H. Russ Brown	Michael G. Chin	Jeff Miller	UA	Lisa Wartenberg	QS SIS UA
Adam Mclean					
Leraldo Anzaldua					
Michael John Anderson					
Giselle Chatelain	QS SS				
Kenneth Harrelson	QS UA				
Justin Howard	BS				

University of Illinois Urbana-Champaign 05/04/2011

Robin McFarquhar	David Woolley
Samuel Ashdown	SIS UA
Carley Cornelius	SIS UA
Michael DiGirolamo	SIS UA
Sara Heller	SIS UA
Jaclyn Holtzman	SIS UA
Jenna Jimenez	SIS UA
Evan Johnson	SIS UA
Elena Levenson	SIS UA
Monica Lopez	UA
Jeremiah Lowry	SIS UA
Ana Pappageorge	SIS UA
Jess Prichard	SIS UA
Christopher Sheard	SIS UA
Bri Sudia	SIS UA
Doug West	SIS UA

Kutztown University of Pennsylvania 05/04/2011

James Needham Brown	Michael G. Chin
Trevor Buck	QS
Andrew Dell	QS
Soren Ersbak	QS
Paige Kresge	QS
Ginny Lawler	QS
J.T. Murtagh	QS

Western Illinois University

D.C. Wright	Charles E. Coyl
Mark Anderson	BS BSS
Andrew Behling	BS BSS
John Blickhan	BS BSS
Erin Clark	BS BSS
Sagan Drake	BS BSS
Diane Emmert	BS BSS
Nicole Farmerie	BS BSS
JJ Gatesman	BS BSS
Daniela Medina Elizondo	BS BSS
Mary-Margaret Roberts	BS BSS
Eric Wilder	BS BSS

Fights4

J. David Brimmer	05/05/2011
Michael Yahn	Brian Byrnes
Alec Barbour	QS
Tarah Blasi	BSS
Gabriel Carli-Jones	BSS RD
John Charles Ceccherelli	BSS
Robert Dyckman	BSS
Dan Granke	BSS QS
Michael Hagins	BSS
Ian Heitzman	QS
Melinda Hood	BSS
Lara Ianni	BSS
Mitchell McCoy	BSS
Megan Messinger	BSS
Dave Milo	BSS
Danielle O'Dea	BSS
Corey Pierno	BSS
Nicholas Ritacco	BSS UA
John Robichau	BSS
Alicia Rodis	QS
Mark Schryver	BSS
Marcus Watson	BSS

NYU/TSOA 1

J. David Brimmer	05/05/2011
Lauren Adleman	Brian Byrnes
Christina Carlucci	UA
Olivia Carr	UA
Melanie Glickman	BSS UA
Eric Greengold	UA
Par Juneja	UA
Katie Polin	UA
Michael Puckett	UA
Jake Rubin	UA
Lindsay Simon	UA
Carlotta Summers	BSS UA
Zach Szofer	UA
Andy Zou	UA

NYU/TSOA 2

J. David Brimmer	05/05/2011
Danny Crawford	Brian Byrnes
Ryan Ettinger	RD
Keenan Joliff	RD

Madeline Lewis	RD
Kevin Little	RD
Kathleen Littlefield	RD
Abigail Miskowicz	RD
Peter Romano	RD
Mark Weatherup Jr.	RD
Kimberly Wong	RD

Indiana University of Pennsylvania 05/06/2011

Department of Theater & Dance/Frostburg State	Michael G. Chin
James Hood	
Darrell Rushton	
Ben Arden	BSS SS
Nicole Battestill	BS RD UA
Emily Brooks	BS RD UA
Mathias Brown	BS RD UA
Coby Brubaker	BS RD UA
Caitlin Collins	BS RD UA
Hannah Deprey-Severance	BSS SS
Caleb Feigles	BS RD UA
Grace Gonzalez	BSS SS
Stephen Harvey	BS RD UA
Ryan Hays	BS RD UA
Greg Isaacs	BSS SS
Geoff Maus	BS RD UA
Mary O'Brien	BS RD UA
Natalie Palamides	BS RD UA
Erika Pealstrom	BS RD UA
Kelsey Peterson	BS RD UA
Kelly Sandok	BS RD UA

Mason Gross School of the Arts Rutgers University 05/06/2011

J. Allen Suddeth	J. David Brimmer
Michelle Beckford-Burrell	UA
Matt Bittner	UA
Kristan Brown	UA
Nicholas Chacon	UA
Lacy Dunn	UA
Ashley Everage	UA
Meghan Fisher	UA
Christina Gordon	UA
Aaliyah Habeeb	UA
William Hardyman	UA
Israel Hillery	UA
Michael Kane	UA
Katie Lydic	UA
Joshua Marx	UA
Jessica McClellan	UA
Leesa Michaelson	UA
Ruffin Prentiss III	UA
Sarah Sirota	UA
Jordan Spoon	UA
Serge Thony	UA
Landon Woodson	UA

Scottsdale Community College 05/07/2011

Andrea Robertson	Dale Anthony Girard
Ric Alpers	SIS SS UA
Robert Biggs	SIS SS
Heather Bohn	SIS SS
Stacey Bohn	SIS SS
Victoria Bonanni	SIS SS
Shante Deloach	SIS SS
Emma Donovan	SIS SS
Spencer Ellis	SIS SS
Eric Freeman	SIS SS
Jessica Janko	SIS SS
Zachary Jost	SIS SS
Randolph Messersmith	SIS SS UA
Kirsy Olivares	SIS SS
Justin Teck	SIS SS
Paula Vasquez	SIS SS
Robert Wahl	SIS SS

Temple University

Ian Rose	05/07/2011
Calvin Atkinson	J. Allen Suddeth
John Donahue	SIS UA
Daniel Dorff	BS BSS KN QS RD SIS SS UA
Tiffany Dydak	RD SS
Drew Garza	SIS
Lauren Gaudite	RD SIS SS UA
Sean Gibson	SIS
Brittany Holdahl	RD SS
Joshua Kachnycz	RD SIS SS UA

Josiah Kiehl	BSS RD
James Kiesel	BSS RD UA
Michael Marchetti	SIS
Ian McCafferty	RD SS
Terri McIntyre	RD
Natalie Pellegrini	SIS
Amanda Ramsaran	RD SS
Will Rodriguez	BSS UA
Valentino Rudi	RD SS
Shoshanna Ruth	BS BSS KN QS RD SIS SS UA
Ken Sandberg	BSS QS SIS SS UA
Roman Santecroce	BSS RD SIS SS
Katharine Schellman	RD
Grant Schmidt	SIS
Richie Sklar	RD SS
Browning Sterner	RD SS
James Trofe	SIS
Hoai-Quoc Vinh	SIS
Eric Widing	SIS UA
Lauren Williams	BSS RD SIS UA

University of the Arts

Charles Conwell	05/07/2011
Francesca Chappius	J. Allen Suddeth
Jessica Cosgrove	BS KN RD UA
Erik Endsley	BS KN RD
Cristina Hatheway	BSS QS SIS SS
Amanda Kearns	BSS QS SIS SS
CJ McConnell	BS KN RD UA
Brandon Pierce	BSS QS SIS SS
Robin Stift	BS KN RD
Annie Such	BSS QS SIS SS
William Thompson	BSS QS SIS SS

Muhlenberg College

Michael G. Chin	05/08/2011
Andrew Clark	J. David Brimmer
Doug Dulaney	RD
Amanda Jacobi	RD
Daniel Jimenez	RD
George Kelly	RD
Harry Merck	RD
Caitlin O'Meally	RD
Sarah Ochocki	RD
James Patefield	RD
Louisa Pough	RD
David Rosenblatt	RD
Ethan Sachs	RD
Zachary Shery	RD
Amanda Smith	RD
Michael Walsh	RD
Shannon Wittenberger	RD

New York University

The Lee Strasberg Institute	05/09/2011
J. Allen Suddeth	J. David Brimmer
Rachel Brosnahan	UA
Angela Dahl	UA
Jacqueline Gardner	UA
Spencer Holmes	UA
Andrew Leidal	UA
Leann Pulvermiller	UA
Kelsey Torstveit	UA
Katherine Vincent	UA

Pace University

Michael G. Chin	05/10/2011
Spencer Bazzano	Brian Byrnes
Colin Buckingham	UA
Grace Caudle	UA
Michael DePaolo	UA
Michelle Ferreira	UA
Deanna Frederick	UA
Ashley Glore	UA
Nathan Hamer	UA
Briana Harmon	UA
Kevin Joyce	UA
Kayla Mason	UA
Patrick Pribyl	UA
Xavier Reminick	UA
Cooper Rivers	UA
Samantha Steinmetz	UA
Courtney Taylor	UA
Brian Walters	UA
Kaleb Wells	UA

State University of New York at Fredonia 05/11/2011		Matt Marteney	SIS	Jackie Robinson	BSS SIS
Edward Ted Sharon	J. Allen Suddeth	Galway McCullough	QS	Thomas Rowell	SIS BS UA
Jonas Barranca	RD	Grace Morales	KN	Leighton Schlanger	BSS KN QS UA
Elena Box	RD	Marc Singer	SIS	Sydney Shepherd	KN UA
Steven Brachmann	RD	Mike Topoezer	SIS	Stephen Shore	KN UA
Jonathan DiMaria	RD	Jason Verdisco	SIS	Megan Stanke	KN UA
Shawn Farrell	RD	Leigh Weissman	SIS	Regina Strayhorn	KN UA
Charlotte Foster	RD			Timothy Thompson	KN UA
Jacob Kahn	RD	Elgin Community College	05/15/2011	Emily Ussery	RD SIS
Rachel Kodweis	RD	Dr. Stephen Gray	David Woolley	Mia Vallet	KN
Jennifer Lefsyk	RD	Chelsea Benjamin	SS	Allan Washington	KN UA
Shannon Mann	RD	Erik Enberg	SS	Romolo Wilkinson	BSS SIS
Sean Marciniak	RD	Gregory Marchuk	QS SS	Jamar Williams	BS SIS
Caitlin Molloy	RD	Sean McNeill	SS		
Matthew Nersinger	RD	Brooklyn College - Graduate	05/17/2011	University of Miami (Video)	05/20/2011
Richard Rosenthal	RD	Michael G. Chin	J. David Brimmer	Lee Soroko	Michael G. Chin
		Justin Ball	UA	Brian Detefs	BS RD UA
Columbia College Chicago #3	05/12/2011	Cassidy Elms	UA	Gianmarco Soresi	BS RD UA
David Woolley	Drew Fracher	Stephen Kaliski	UA		
Kathryn Acosta	QS SIS SS	Christina Magardino	UA	American Musical & Dramatic Academy 05/21/2011	
Jonathan Beal	QS SIS SS	Emma Myers	UA	Robert Hamilton	Richard Raether
Alexander Hand	QS SIS SS	Elizabeth Ostler	UA	Payson H. Burt	
Michal Harel	QS SIS SS	Adrianna Riolo-Mason	UA	Mike Mahaffey	
Savannah Kruzner	SIS SS	Darius Stone	UA	Lacy Altwine	
Danielle Loumena	QS SIS SS	Richard Ugino	UA	Josh Adams	RD UA
Ruth Meridjen	SIS SS	MaryAnn Walsh	UA	Annie Arbuckle	RD UA
Kevin Mojzisek	QS SIS SS	Nicholas Westemeyer	UA	Summer Cooke	RD UA
Benjamin Peterson	QS SIS SS			Alan Cooper	RD SS
Tiffany Pffingsten	QS SIS SS	Louisiana Tech University	05/19/2011	Désirée Corriente	RD UA
Paul Welsch	QS SIS SS	Mark Guinn	Brian Byrnes	Maryl De Milo	RD UA
Kai Young	QS SIS SS	Holly Bricker	BS RD UA	Bryana Delaney	RD UA
		Ryan Ferrebee	BS RD UA	Justin Dent	RD SS UA
University of Puget Sound	05/12/2011	Ryan Gentry	BS RD UA	Chris Edwards	RD SS UA
Heidi Wolf	Geoffrey Alm	Garrett Greely	RD	Daleray Edwards	RD SS UA
Meg Anderson	UA	Jessica Johnson	BS UA	Shannon Estabrook	RD UA
Jesse Baldrige	UA	Timothy Kersey	BS SIS UA	Anton Fair	RD UA
Andrea Becker	UA	Christy Lewis	BS RD	Shawn Fleming	RD UA
Joey Fechtel	UA	Kelsey Mardis	BS RD	Prescott Greene	RD UA
Julene Fontaine	UA	Sara Murdock	BS RD UA	Aaron Groben	RD UA
Hayley Hilmes	UA	Rachael Pace	BS RD	Alison Hammond	RD UA
Connor Jones	UA	Benjamin porch	BS	Travis Heninger	RD UA
Andrew Kittrell	UA	David Reed	BS BSS RD SIS	Deric Holden	RD UA
Josef Lange	UA	Christopher Tamez	BS SIS UA	Melissa Johnston	RD SS UA
Hannah LeFebvre	UA	Amanda Tatum	BS SIS UA	Shawna Kelley	KN RD SIS SS UA
Emily Leong	UA	Anastasia Trammell	BS SIS UA	Marc Leclerc	RD UA
Brandt Rataezyk	UA	Payton Wilburn	BS RD	Dannielle Malczewski	RD UA
James Ribellia	UA			T.J. Marchbank	BS KN RD
Reeves Richards	UA	UNCSA School of Drama	05/19/2011	Pedro Mendoza	BS KN RD SS UA
Allison Russum	UA	Angela Bonacasa	Charles E. Coyl	Frank Merino	RD UA
Asha Sandhu	UA	Dale Anthony Girard		Rachel Meyer	RD UA
Kelley Sener	UA	Taylor Aldrich	KN UA	Hanelle Miklavcic	KN RD UA
Nicholas Spencer	UA	Drew Bolander	SIS	Bradley Mixon	RD UA
Rachael Surbaugh	UA	Kacie Brown	BS SIS	Dara Osborne	RD UA
Joshua Willis	UA	Betsy Brown	UA	Bryce Penwell	RD UA
Mandi Wood	UA	Benjamin Carbo	BS	Hannah Pierce	RD SS
Rachel Yaron	UA	Zach Cook	KN UA	Samantha Poole	RD UA
		Christian Daly	BSS RD SS	David Rosander	RD UA
University of South Alabama	05/12/2011	Nik Danger-James	BSS SIS	Stacey Ryan	RD UA
T. Fulton Burns	Michael G. Chin	Devon Diffenderfer	KN UA	April Sanders	RD UA
Jacob Bradsell	SIS SS	Daniel Emond	BS BSS	Jeff Satterlee	RD UA
Kelly Houk	SIS SS	Stephen Friedrich	KN UA	Andrea Saulmon	RD UA
Benjamin Jacobs	SIS SS	Max Gieser	KN UA	Victor Schwartz	RD UA
Caitlin Jennings	SIS SS	Wiley Gorn	KN UA	David Shepherd	RD UA
Foster Johnson	SIS SS	Alec Grooms	KN UA	Derek Sheridan	RD SS
Sarah Locklar	SIS SS	Eric Guggisberg	KN UA	Kevin Shiley	RD UA
Christina McCarty	SIS SS	Laura Hall	KN UA	Courtney Smith	RD UA
Chad Moss	SIS SS	Nuri Hazzard	BSS SIS	Westley Swihart	RD UA
Wesley Thornton	SIS SS	Raymond Huth	KN UA	William Torres	RD UA
Josh Welch	SIS SS	Ari Itkin	KN QS UA	Matt True	RD SS
Andrew Willis	SIS SS	Dylan Jackson	BS SIS	Ruben Vernier	RD UA
Evan Wilson	SIS SS	Daniel Kelly	KN UA	Sarah Wahl	RD SS
		Daniel Kennett	KN UA		
Adelphi University	05/15/2011	Alejandro La Rosa	KN UA	College-Conservatory of Music	05/28/2011
Ray A. Rodriguez	Michael G. Chin	Madeline Landers	BSS RD	k. Jenny Jones	Mark Guinn
Michael Yahn		Carlos Lopez IV	BS UA	Bennett Bradley	RD UA
Samantha Bowen	SIS	Marine Madesclaire	SIS SS	Kelvin Chan	RD UA
Samantha Bruce	SIS	Jonathan Majors	BSS SS	Cameron Davis	RD UA
Marisa Dalpiaz	SIS	Aaron Mitchum	BS RD	Kristopher Dean	RD UA
Hannah Doty	SIS	Rob Morris	KN UA	Mack Harden	RD UA
Tesiana Elie	SIS	Scott Nicholson	BS BSS	Claron Hayden	RD UA
Gabrielle Flores	SIS	Molly-Ann Nordin	UA	Casey Leach	RD UA
Luke Hofmaier	KN SIS	Charles Osborne	RD SIS	Parker Searfoss	RD UA
Michael Irish	QS	Ryan Pater	KN UA	Hope Shangle	RD UA
Jillian Kerkhoff	KN SIS	Chesley Polk	BS SIS	Caroline Shannon	RD UA
Elizabeth Kirk	KN	Samip Raval	BS	Alec Silberblatt	RD UA
Rebecca Lorch	SIS	Jessica Richards	RD SIS	Clare Ward	RD UA
				Jared Wilson	RD UA

Savannah College of Art and Design	06/02/2011
Martin Noyes	Richard R. Ryan
Abba Carmichael	SIS UA
Jordyn Crawford	RD SIS UA
Jessica Dilbeck	RD SIS UA
Adelle Drahos	RD SIS UA
Benjamin Frankenberg	RD SIS UA
Rachel Gelfeld	SIS
Rashad Hardrick	RD SIS UA
Ivey Lowe	RD SIS UA
Dan Molina	UA
Brooke Mullen	RD SIS UA
Joseph O'Neal	RD SIS UA
John Schmidt	RD SIS UA
Reece Thomas	RD SIS UA
Dylan Travers	RD SIS UA
Kegan Watkins	RD SIS UA

Central Illinois Stage Combat Workshop		06/03/2011
D.C. Wright	Charles E. Coy	
Paul Dennhardt		
Bob Chanda	BS	BSS RD SIS
Diana Christopher		BS RD
Rebecca Collins		BSS SIS
Jacob Coombs		BSS SIS
Christopher Elst	BS	RD SIS
Melissa Freilich		BSS SIS
Faith Hardacre		BSS SIS
Evan Henderson	BSS	SIS
Scott Herman		BSS SIS
Caitlyn Herzlinger		BSS SIS
Deborah Keller	BSS	RD SIS
Daniel Klarer		BSS SIS
Jean Monfort		BSS SIS
Joseph Robinson		BSS SIS
Amie Root		BSS
Steven Schwall		BS RD
Kristin Storla		BSS SIS

Los Angeles Fight Academy	06/05/2011
Mike Mahaffey	Charles E. Coyl
Dennis Baker	KN UA
Collin Bressie	KN UA
Alan Cooper	KN
Benjamin Gould	KN
Justin Jones	KN UA
Mark Kerr	KN
Forrest Lancaster	KN UA
Denette (D) Parr	KN
Aaron Pressburg	KN
Kathryn Scott	KN
Katie Wright	KN

Dynamic Presence Project	06/06/2011
Adam Noble	Charles E. Coyl
Kelly Glyptis	BS
Tyler Gordon	BS
Matthew Herndon	BS
Mark Kamie	BS
Patrick Kelly	BS
Sean McCarther	BS
Henry McDaniel III	BS
Gerard Pauwels	BS
Macaulay Richards	BS
Peter Scale	BS

Wright State University	6/6/2011
Bruce Cromer	Drew Fracher
Lydia Bianchi	QS SiS UA
Kelly Brumbach	QS SiS UA
Brianne Davis	QS SiS UA
Jennifer Lamourt	QS SiS UA
Greg Mallios	QS SiS UA
Tara Snyder	QS SiS UA
Stephanie Tucker	QS SiS UA

Comrades At Arms	06/19/11
Geoffrey Alm	Brian Byrnes
Heidi Wolf	
Daggerty Danielle	SS
Dewey Tom	SS
Dominick Ben	QS SS
Ford Gerald	SS
Grant Brennan	SS
Hamilton James	SS
Martinez Christopher	SS
Petropolis Derek	SS

Saylor Luke	SS
Scheide Stephen	SS
Sung Tania	SS
Welch Julia	SS
Williamson Joshua	SS
Far Brooks	SS
Hittenberger Lee Ann	BS SS

Freehold Studio	06/19/11
Geoffrey Alm	Brian Byrnes
Bannister Laura	BS
Bixler Sarah	BS RD UA
Blore David	BS RD UA
Gomez Steven	BS RD UA
Kay Alyssa	BS RD UA
Kettrick Kenna	BS RD UA
Marshall Colin	BS RD UA
Thompson Christian	BS RD UA
Wetherbee Stephanie	BS RD UA

National Stage Combat Workshop - ISC	07/08/11
H. Russ Brown	Richard R. Ryan
Hittenberger Lee Ann	BS BSS SIS
Root Amie	KN QS RD
Steinberg Zev	BS RD UA
Sterritt David	BS BSS KN QS
Schnurr Will	BS SIS UA

National Stage Combat Workshop - AC	07/08/11
J.Allen Suddeth	k. Jenny Jones
k. Jenny Jones	Charles E. Coyl
David Woolley	Richard R. Ryan
Ted deChatelet	J.Allen Suddeth

Mike Hanarey	BS RD UA
Delahay Nathan	
Spring John	BS RD UA
Johnson Allen	BS RD UA
Helmholtz Taylor	BS RD UA
Cruz Francis	BS RD UA
Miller David	BS RD UA
Newbury Anna	BS RD UA
Emch Jackson	BS UA
Willis Joshua	BS UA
Angel Steven	RD UA
Stephens Nicholas	BS RD UA
Baldwin Andrew	BS RD UA
Harris Shane	BS RD UA
Kampouris Adam	BS RD UA
Miles-Coccoaro Marissa	UA
Ludwig Paul	BS RD UA
Sprigg Hanna	BS RD UA
Rubinstein Aaron	BS RD UA
Flounders Thomas	BS UA
Shangle Hope	BS RD UA
Williams Michael	BS RD UA
Carey Christian	BS RD UA
Greenhouse Brandon	BS RD UA
Krueger Rachel	UA
Friedman Lee	BS RD UA

Killman Amanda	UA
Liew Xiang Xiang	BS RD UA
Long Ernie	BS RD UA
Wise Joshua	BS RD UA
Early David	BS RD UA
Mitan Daniel	BS RD UA
Miller Katherine	BS RD UA
Schlanger Leighton	BS RD UA
Bulluck Jim	UA

National Stage Combat Workshop - AAC 07/08/11
Richard R. Ryan k. Jenny Jones
J.Allen Suddeth Charles E. Coyne
David Woolley Richard R. Ryan
Mike Mahaffey J.Allen Suddeth

Carter James	BS BSS KN RD SS UA
Ray Paul	BS BSS KN RD SIS SS UA
Fedelli Luke	BS BSS KN RD SS UA
Colangelo Jeffrey	BS BSS KN RD SS UA
Howard Gabriel	BS BSS KN RD SS UA
Lynn Emily	BS BSS KN RD SS UA
Koch Lauren	BS BSS KN RD SS UA
Eick Brad	BS BSS KN RD SS UA
Stahl Danielle	BS BSS KN RD SS UA
Wahl Nicole	BS BSS KN RD SS UA
Vandenberg Dustin	BS BSS KN RD SIS SS UA
Pasto-Crosby Eric	BS BSS KN RD SS UA
Cafrelli Lauren	BS BSS KN RD SIS SS UA
Toy Hu	BS BSS KN RD SS UA
Willcock Britain	BS BSS KN RD SS UA
Carter Sean	BS BSS KN RD SS UA

Tecumseh!	07/20/11
Jenny Male	Mark Guinn
Scot Mann	
Long John	QS
Holley Josh	QS
Busman Noah	QS
Jackson Evan	QS
Welch Travis	QS
Cunningham Trevyn	QS
Latham Scott	QS
Allen Holly	QS
Looten Steve	QS SIS
Burke Josh	QS SIS
Kravitz Becca	QS
Riggs Shelly	QS
Snyder Will	QS
Henry James	QS RD UA
Cullison Jon	QS
Cloud Destry	QS
Smith Chris	QS RD
Donnel Ben	QS
Baldoni Matthew	QS
Beeson Sarah	QS SIS UA
Crouse Lee	BSS RD SIS SS
Frame Michael	RD



***The Sword and Dagger Duel*, by Percy Macquoid from the October 6th, 1894 edition of "The Graphic."**

THE SOCIETY OF AMERICAN FIGHT DIRECTORS

The Society of American Fight Directors is a not-for-profit organization dedicated to promoting safety and fostering excellence in the art of directing stage combat/theatrical violence. The SAFD is committed to providing the highest level of service to the field through initiating and maintaining guidelines for standards of quality, providing education and training, promoting scholarly research, and encouraging communication and collaboration throughout the entertainment industry.



The SAFD recognizes members at a variety of levels, including Fight Master, Fight Director, Certified Teacher, Advanced Actor/Combatant, Actor/Combatant and Friend. SAFD members have staged or acted in countless numbers of fight scenes for live theatre, film, and television.

Through its training programs across the United States, the SAFD has schooled thousands of individuals in the necessary skills to perform or choreograph safe and effective stage combat.

FRIEND

One need not be a stage fighter, teacher, or choreographer to join and be active in the SAFD. Any individual who has an interest in the stage combative arts who wants to keep abreast of the field and receive all the benefits of memberships may join as a friend.

ACTOR COMBATANT

Any individual who has passed an SAFD Skills Proficiency Test and is current in Unarmed, Rapier & Dagger (or Single Sword), and another discipline. The SAFD considers Actor/Combatants to be proficient in performing staged combat safely and effectively.

ADVANCED ACTOR COMBATANT

Any individual who is current in six of eight SAFD disciplines, of which at least three (3) must be recommended passes and is a member in good standing. The SAFD acknowledges Advanced Actor Combatants as highly skilled performers of staged fighting.

CERTIFIED TEACHER

Any individual who has successfully completed the SAFD Teacher Certification Workshop. These individuals are endorsed by the Society to teach staged combat and may teach the SAFD Skills Proficiency Test.

FIGHT DIRECTOR

Any individual who has held the status of Certified Teacher of the SAFD for a minimum of three years and has demonstrated through work in the professional arena a high level of expertise as a teacher and choreographer of staged combat. These individuals are endorsed by the Society to direct and/or choreograph incidents of physical violence.

FIGHT MASTER

Individuals who have successfully fulfilled the requirements of Fight Master as established and published by the Governing Body and awarded recognition by the current body of Fight Masters (College of Fight Masters). Individuals must be members in good standing and engage in continued active service to the Society.

DIRECTORY

GOVERNING BODY



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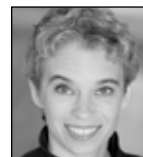
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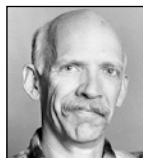
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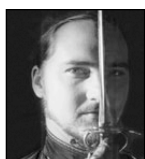
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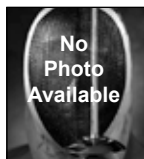
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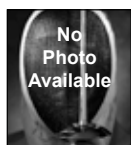
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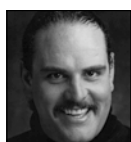
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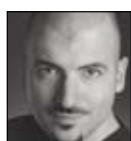
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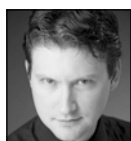
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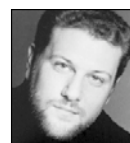
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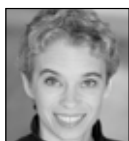
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